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THE DEVELOPMENT OF MELODIC ORNAMENTATION IN  
MODERN MUSIC

By

ELSIE FRANCES RHODES

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THESIS

FOR THE

DEGREE OF BACHELOR OF MUSIC

IN

MUSIC

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SCHOOL OF MUSIC

UNIVERSITY OF ILLINOIS

1921





1921  
R 34

UNIVERSITY OF ILLINOIS

25 SEP 21  
June 13, 1921

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

ELSIE FRANCES RHODES

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MODERN MUSIC

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE

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## MUSICAL ORNAMENTATION

"Up to the time of Beethoven, many important points in the execution of music were matters of tradition. Tempo, for instance; pitch, in vocal music a capella; gradations of piano and forte; the way to play accompaniments from a figured bass; "Diminutions", "Divisions", and the way to render certain embellishments in both vocal and instrumental music; all were left, more or less to the discretion of the executants."\* Questions of taste and style have ever been decided by an appeal to tradition. In the case of practical musicians there has always been a tendency to deviate from once accepted traditions; and even when they are theoretically followed, they are frequently found to be incomplete or perverted.

In attempts to apply the explanation of an ornament given by this or that composer to contemporary music or even to music of his own, a number of puzzling questions as to practice arise, towards which the tables, just because they are tables - that is to say, abstracts - fail to furnish a sufficient answer. Some such questions are: Is the ornament diatonic, or does it require an accidental? Does it fall on the beat of the main note, as usual, or can it be meant to precede the main note? Is it quick or slow? If slow, in what relation does it stand to the main note - what proportion of the duration of the main note does it occupy? Which has the stress, - the ornament or the main note? If the ornament has the stress, which part of the ornament? One author contradicts another. In the end the student is forced to the conclusion that practice was somewhat lax throughout, - no matter what was taught, or who taught it, - and

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\* Notes taken from reading Daunreutner "Musical Ornamentation". Quoted passages marked. Definitions - Grove's Dictionary.





that satisfactory answers to particular questions can only be obtained by historical comparison.

As to division, and especially to impromptu expansions and variations which come under that head in the vocal airs, the viol, cembalo, and flute solos of the 17th and 18th centuries, we fortunately possess a few completely recorded specimens - the Adagios from the first six Violin Solos of Corelli (Op.5), the "Double de Rossignol" of France. Couperin, the Agrements and Doubles to the Sarabandes in J.S. Bach's Suites, certain florid arias of Handel, his Air with five Doubles (D-minor) in the third set of harpsichord lessons, and the Adagio in F which opens his second Suite. Pieces such as the slow movements of the Concertos for the Flute, which Quantz wrote for Frederick the Great, and the collections of vocal divisions contained in Burney's History are also good examples, showing the important part division played in the execution of solo music during a considerable number of years.

The tables and specimens given in due order later present interesting material for tracing the gradual differentiation of ornaments proper, as expressed by signs, from the endless variety of divisions. This process will be found to be practically complete in the time of Bach and Handel, when divisions are, for the most part, written out in full and incorporated in the text, and a variety of signs remain to express the ornaments.

Some accurate knowledge of the manifold and various steno-graphic signs for ornaments, - graces, groppi, tremoli, tremlemens, agrements, manieren- is indispensable to the student. The signs and the quaint things they stand for are already in part obsolete, and are tending to disappear more and more completely as time goes on;





but several of them still occur in daily practice, and the entire number cannot be ignored, were it only for the fact that John Sebastian Bach makes extensive use of so many. If any player, who is not fully conversant with Bach, tries to render the Prelude in C sharp minor (Preludes and Fugues, Part II), he will find the ornaments indicated in almost every measure a source of doubt and difficulty. They form an integral part of the Master's design, and it is impossible to play the piece without them. Yet not only in this instance, but in very many important instrumental pieces by Bach, players are confronted with a series of puzzles of like nature.

It would be idle to inquire where, when, or by whom any particular sort of musical grace or ornament was first introduced. Like local peculiarities of accent and pronunciation, such things arise whenever people sing and play upon instruments. They are improvised by one person, imitated by another, until they become common property and rules are laid down for their execution. Many indications of the presence of conventional ornaments have been found in mediaeval vocal music, both ecclesiastical and secular. In church music the grace notes, improvised and interpolated by the singers, gave rise to florid counterpoint and divisions. In secular songs, the graces appear as short additions to the tune,- little trills, beats, inflections of the voice, and the like. Early in the 16th century they are of frequent occurrence in instrumental music too.

The attempts of early instrumentalists to introduce changes into their versions of popular tunes and their transcriptions of contrapuntal vocal music, led to what was called Diminution - the beginning of Figuration. In Diminution, the melodic outlines are preserved, while the main notes of a subject are changed into notes of shorter



duration; and the divergence between divisions on the one hand and graces on the other has hardly begun. The early attempts at diminution in Italy are usually no more than a conglomerate of rather clumsy graces; though as early as 1593, Diruta tried to establish a distinction between certain diminutions, consisting of little turns and runs, which he calls "Groppi", and certain others consisting of shakes of greater or less duration, which he calls "Tremoli".

With some of the organists of the 16th and 17th centuries the art, or rather the trick of diminution was nothing else than an easy method of replacing the long notes of a piece of vocal music by groups of short notes or diatonic runs, by the insertion of little shakes, turns, and appoggiature, by syncopation, and by the use of dotted quavers or crotchets followed by shorter quavers or semi-quavers. In Germany this process was known as "organisieren", "colorieren" (to furbish up for the organ, to colour). From Paumann to Woltz (1571-1617), German organists "coloured" everything in a dull mechanical fashion. Diminution in the hands of French organists is identical with that of the Italians and Germans; perhaps a little more reticent than the former, a little more tasteful than the latter. In Spain and Portugal vocal pieces set out in diminution for the organ were known as Glosas. The favorite "Glosas" and "Alcados" consisted of the introduction of groups of three or six notes - equivalent to our turn, mordent, - and transient shake - or of some bits of florid counterpoint tastefully applied.

To the great and comparatively very early group of English composers, Byrde, Bull, Orlando Gibbons, Peter Phillips (1600), belongs the credit of having first made really artistic use of Diminution, or Division, as they called it. In their hands division takes the form





of variations on popular tunes - the tune being given to the treble. Whether composing variations or merely preludizing, the English masters run into division abundantly. Like the Italians, Merulo and the two Gabriellis, they take the trouble to write out their long trills in full, or at least to indicate them with so many notes that there can be no doubt as to when and where a rather short or a prolonged shake is meant. Elaborate ornaments - the quaint "double-relish", the "elevation", for instance - are also carefully written out note for note; but for the simpler graces, such as short shakes, mordents, beats, and the slur or slide, they employ a stenographic sign - which amounts to no more than one or two little slanting lines drawn thru' the stem of the note, and of which the latter is the form most frequently met with. These signs are the earliest instances of a species of stenography employed to indicate ornaments in music for keyed instruments.

The English masters thus make division the groundwork, and use graces as true embellishments. They distribute their graces in rather an indiscriminate fashion, often indicating them profusely as pertaining to the inner parts, and in places where it is difficult to make out how they can have played any sort of grace without a sense of incongruity. For considerable time after Byrde, Bull, and Gibbons, musical publications abroad contain divisions and ornaments elaborately written out, side by side with graces indicated by a few simple signs. Such is the case, for instance, in Frescobaldi's works (1608-1635-45), where certain short trills are marked t. and tr., while everything else is fully written out; and the same method of notation is found in the works of his pupil Froberger who died 1667.

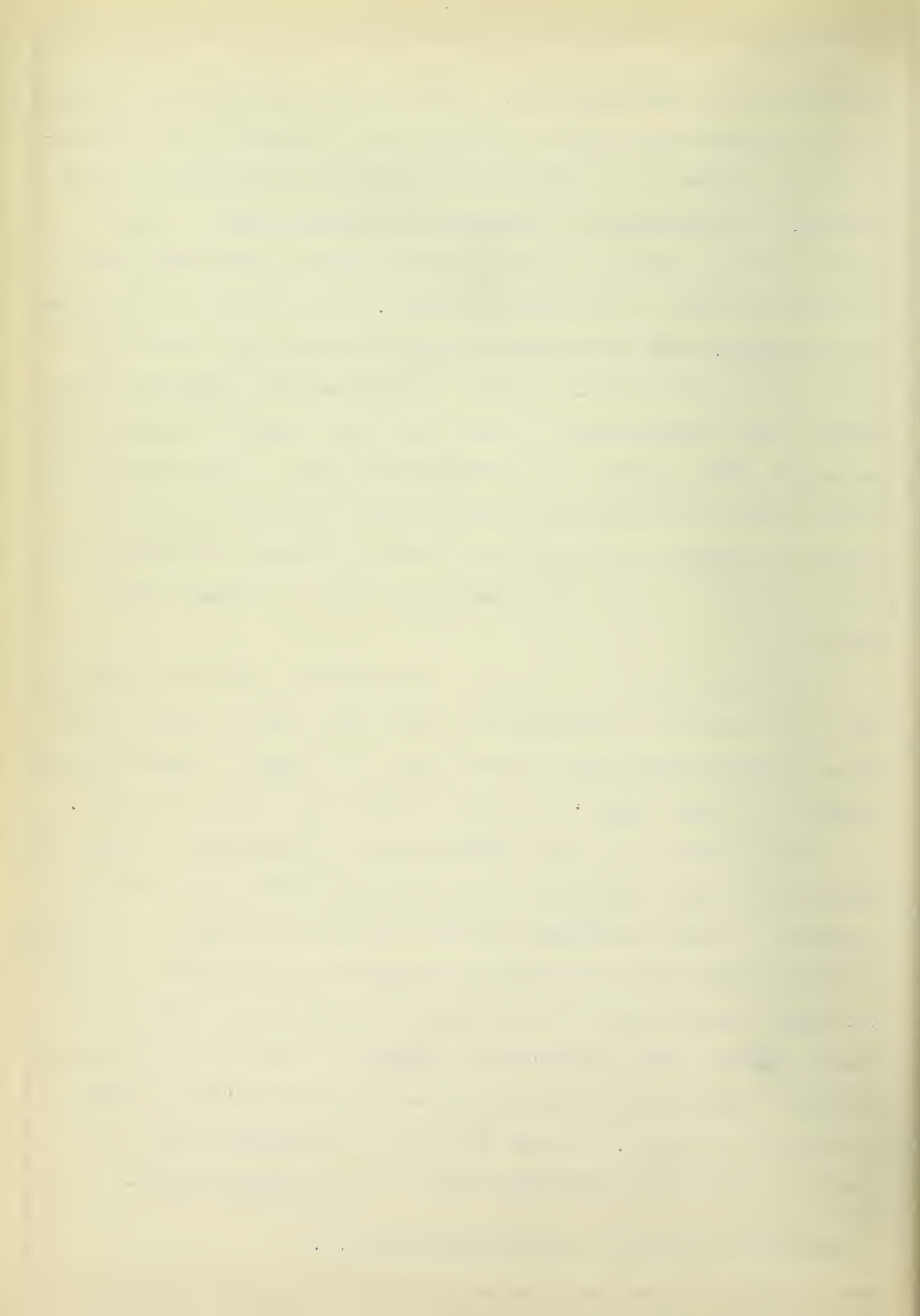
About 1650 a number of rather complex ornaments begin to take



something like a permanent form. At the same time, the use of various and more elaborate signs to express them, together with a steadily growing subtlety of interpretation is found to be rapidly on the increase. In the matter of ornamentation the influence of early English, French, German, and Italian lute players upon cembalists, and even organists, is abundantly evident. "Lute players, professional and amateur, went to the French Court from England, came to the English Court from France." French lute music was sometimes transcribed from lute tablature to staff notation, and published for the clavecin." "No instance of the contrary has come to light; but as late as 1717 the designation "choses lutees" is used by Francois Couperin to express the notation of pieces in which the chords are played arpeggio, or else rhythmically divided or "broken", lute fashion."

In the publications of French clavecinists, everything that pertains to division is incorporated in the text, and the numerous and choice ornaments which they, as the heads of a school, approve of, are indicated by those signs with many of which we are still familiar.

In the hands of the next generation of clavecinists, during the reign of Louis XV, the ornate French style attains its fullest development. It may be studied in the "Pieces de Clavecin" of Francois Couperin (1668-1735); the Suites of Dienpart, some features of which J.S. Bach thought worthy of imitation; the Pieces and "Concerts en Trio" of Rameau, and its method is clearly set forth in the classical school of French harpsichord playing - Couperin's "L'Art de toucher de Clavecin", in 1717. It was from this distinguished school of chambounieres and the Couperins that J.S. Bach got his signs.





"The things expressed by the French stenographic characters are of course much older than the characters themselves, and probably reached Bach from all parts of Europe - from the English virginal players and composers of the Parthenia through Sweelinck of Amsterdam and some of his many disciples, Bmtehude of Lübeck, Bruhns of Husum, Schridt of Halle, and Reinken of Hamburg - from Frescobaldi in Rome through his pupils Froberger and Franz Tunder, who became organist at Lübeck - through the South German organist and cembalist George Muffat, who spent six years in Paris in Lulley's time - from Pachelbel, organist at Nürnberg - from friends and colleagues whom Bach heard and admired in his youth, such as George Böhm, organist at Lüneburg, and Johann Gottfried Walther, organist at Weimar - from the older members of his own family - and even from Faustnia Hasse and the vocalists of the Italian Opera at Dresden." \*

However this may be, it is certain that Bach's use of signs is mainly based on French models. The German names for the French signs as set forth in C. Ph. Emanuel Bach's "Versuch über die Wahre Art das Clavier zu Spielen" (Essay on the true way of playing the Clavier), 1753, are still in use. They have the merit of being simple and definite, and for that reason deserve to be adopted.

In the matter of "Manieren" (German term for graces), C. Ph. E. Bach also follows in the wake of the French masters, whom he praises for their accuracy, neatness, and good taste. But his view embraces a far more extensive field than Couperin's, and he goes into many subtle details, of which Couperin apparently had no notion. By the aid of numerous examples, he explains all the signs separately, and adds sundry complications of his own. His book represents the

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\* Daunreuther "Musical Ornamentation", Vol. I.



high-water mark of the clavier before the advent of the pianoforte. (Before and after J.S. Bach German musicians applied the term clavier in a general way to all instruments with a key-board). C. Ph. E. Bach is admitted to be the leading representative of the German school of "clavier" playing. None the less it would be a mistake to accept him as the sole guide to his father's works, even in the matter of graces, of which he makes so great a specialty. He does not profess to be a guide to any man's practice other than his own; and though he speaks reverently of his father and quotes his words as those of a "great man", he quotes them simply to enforce his own views.

The practice of J.S. Bach cannot be traced without constant reference to the works of his predecessors and the contemporaries of his early days. At the time of his death, 1750, musicians did not feel the value of his example as we now feel it, and few were aware of more than one side of his genius. Few really followed and continued in his ways as a practical organist and clavier-player, still less as a composer for keyed instruments. His sons and disciples started each on some by-way of his own and strove to develop some specialty. Accordingly, none of that remarkable cluster of instruction books which appeared soon after Bach's decease can be taken as adequately representing him, though for the most part, they emanate directly from the circle of his pupils and friends.

The great number and variety of graces and conventional divisions constantly employed by the Italian vocalists and violists, the French and German lutenists, clavecinists, and organists of the 16th, 17th, and the first half of the 18th century, is only superficially accounted for by a reference to the prevailing taste of the time.

From a musician's point of view, divisions and graces are part





and parcel of musical speech,- elements of style, having a common origin. The explanation of their rapid development lies in our instinct for variety and in the delight which variety gives. "With a group of poets the vocabulary may increase whilst the range of simile, comparison and image widens, until a need is felt for concentration and a more careful choice of words. So, with a school of composers, the tendency of divisions and graces to luxuriate may bring about a desire for some check."\* It would seem that the influence which got the upper hand of random ornamentation, was developed in thorough bass,- the harmonic system with its figured continuo. In early days, in secular songs as well as in solo music for the lute, the use of graces was permitted without much regard to regularity of time or any special rate of speed, and the instinct of executants could be trusted to secure an acceptable result. But when, in the course of the 17th century, a change from the contrapuntal to the harmonic method of treatment became more and more marked,- when pieces of music came to be founded on some simple well balanced series of fundamental harmonies,- it was felt that divisions and ornaments ought to chime exactly with the rhythmic movement of the bass. Expert harmonists among composers were thus induced to determine the exact position of each grace, and to show by some sign what sort of grace was best for a particular note in a particular position.

On the other hand, most vocal and many instrumental virtuosi chose to insert divisions and graces whenever and wherever they thought fit. They prided themselves on their apparently impromptu performances and strongly inclined towards tempo rubato. In this connection, more and more frequently cases arose when composers found

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\* Daunreuther "Musical Ornamentation".



it worth while to prevent vagaries and to describe the ornaments in small notes (grace notes) or to define the signs for such ornaments by means of a table.

J.S. Bach went further than this. Not only did he accept the highly specialized signs and the practice of writing "les agrements" in full, but finding that the licence of executants was still an impediment, he chose to incorporate many of the ordinary ornaments and virtually to embody them in his text. Thus, it has come to pass that certain traditional ornaments fully written out form a by no means inconsiderable part of J.S. Bach's figuration. In the mature works of Bach's two greatest successors, Beethoven and Wagner, the instinct for a grand style has led to the almost total extinction of the graces as such, and to the absorption even of some of the simplest of them; witness the very frequent occurrence of the common turn, broadly written out and fused with the context in Wagner's "Tristan" and "Meistersinger".

"Many a curious fact or inference with regard to the true origin of certain things, or the connection of one thing with another, has come to light. For instance: the Italian "Partite sopra l' aria" of Frescobaldi's time prove identical with the early English variations and divisions of the Parthenia."\* "It would appear that the rather absurdly so-called cyclical forms before the sonata - the Suite and the Partita ~~arise~~ from the practice of lute players."\* Lutenists, who were in the habit of playing from the book, found it convenient to copy pieces in the same key one after another, so that they might be in a position to play several pieces in succession without having to stop and fumble the leaves, or to re-tune the open

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\* Dauri reuther "Musical Ornamentation".





bass strings of the lute. This is the true origin of the "ordres des pieces", "suites des pieces", etc.

The fact that time signatures -

$C \parallel C \mid \phi \mid \phi \parallel \begin{smallmatrix} 3 & 3 & 3 & 6 \\ 1 & 2 & 4 & 4 \end{smallmatrix} \parallel \begin{smallmatrix} 2 & 2 & 4 \\ 1 & 2 & 2 \end{smallmatrix} \parallel$

in the 17th century, and probably all along, were meant - besides their usual significance to suggest the speed of the units of time - that is, - the tempo in the modern sense, as we would now write Largo  $\frac{3}{2}$  - is clearly brought out in Frescobaldi's preface to his "Capricci, Canzone, and Recercari" (1624) and in Purcell's "Lessons" (1691).

The peculiar disposition of early Italian organs, (See the specification of one of the organs of St. Mark's, Venice, Circa, 1580, p 55 Daunreuther "Musical Ornamentation", Vol. I, and the directions for registration with regard to the various modes, p 56), and their light touch compared with German organs, explains how the organists in Italy came so readily to fall into division and to cultivate a taste for little trills and fioriture. A clever organ builder, like Attegnati of Brescia, produced an instrument easier to manipulate; and in the hands of ingenious players the result was the Toccata.

Elaborate ornaments are sometimes discovered in the alto or tenor parts of old pieces written out note for note, imbedded in the text, and conveying to the eye, if not to the ear, an impression of an intolerable combination of discordant sounds. Yet such passages are readily intelligible and can be played in a satisfactory manner, if only the player realizes that he is dealing with a "grace".

The musicians of the 16th and 17th centuries, were brought up on the ecclesiastical scales, - the modes. With the rise of the opera



and the growth of instrumental music, thorough-bass, to some extent, replaced counterpoint, and the modern major and minor scales made their way rapidly. Yet, up to the time of Bach and later, melodies written in the modes formed the theme of many a fine piece,- for instance, some of Bach's Chorales.

It is natural, therefore, that the feeling of Bach's predecessors and contemporaries should incline towards diatonic progressions generally and, in the case of ornaments, towards diatonic changing notes. This being so, it ceases to be a matter for surprise when we find so many instances of ornaments fully written out, in which the changing notes, in shakes, mordents, and turns are simply diatonic. "Organists will remember the case of the two mordents on the fifth B, with which the theme of Bach's Fugue in E minor (No. III of the first set of six Preludes and Fugues for the Organ) begins."\* "The accessory note belonging to these mordents is meant to be the diatonic fourth, A,- not A-sharp."\* Ornaments were diatonic before and in Bach's time, and they must be so interpreted. But Bach's followers beginning with Beethoven discarded the greatest number of signs for graces which they included in their music broadly written out. However, graces themselves are not extinct. It is the method of notation which has changed; signs for graces have been abolished, while the grace notes are expressed in the text, either in small type or fully incorporated in the time of the measure.

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\* Daunreuther, "Musical Ornamentation", Vol. I.





Graces smooth and shaked from Christopher Simpson, "The Division Violist"

Smooth Graces

Names and Signs

Explications

Beat

Backfall

Double Backfall

Elevation

Springer

Cadent

Shaked Graces

Backfall shaked.

Close shake

Shaked beat

Elevation

Cadent

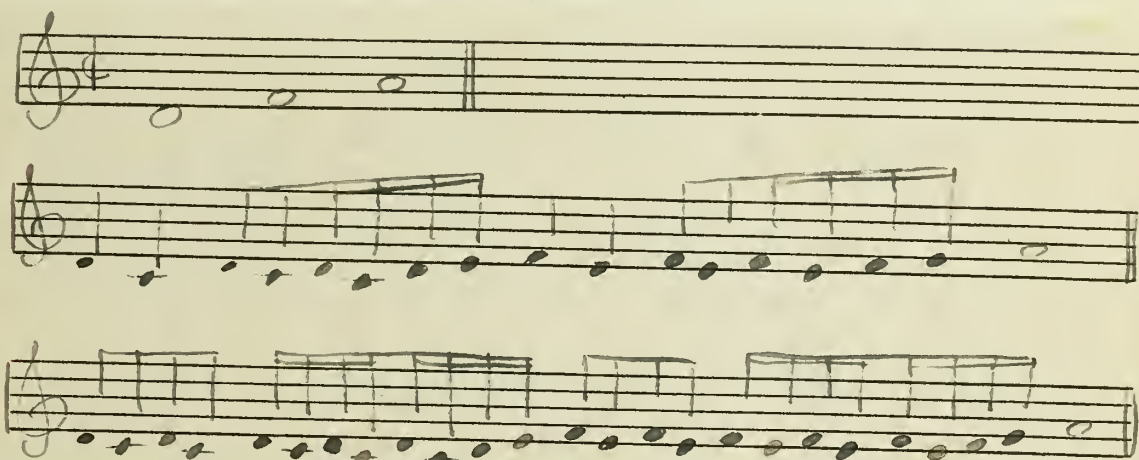
Double Relish



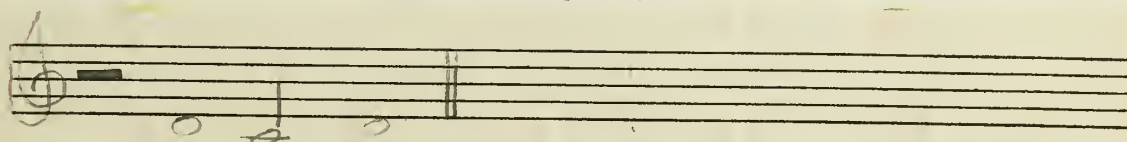
# Diruta - How To Play Groppi (How to Improvise Divisions)

Groppi are played in various ways, that is, with crochets, quavers, and semi-quavers; also with semi-quavers and demisemi-quavers. They move diversely, ascending and descending diatonically; also with accidentals as in the following examples. (Daunreuther "Musical Ornamentation", Vol.I.)

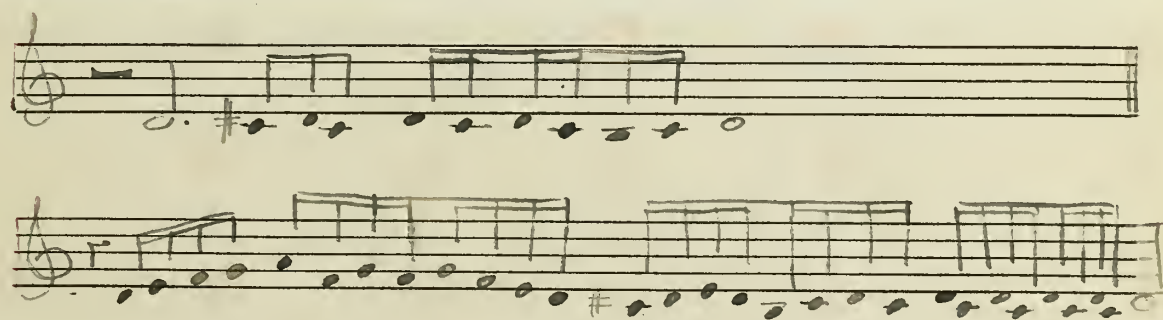
## (a) (Subject)



## b. (Subject)

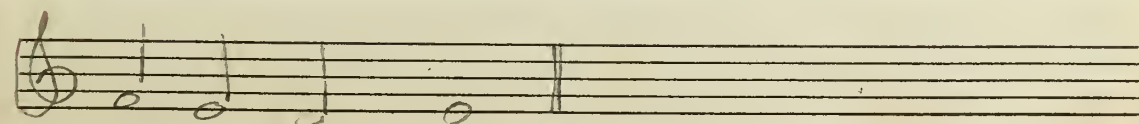


## Groppi with accidentals -



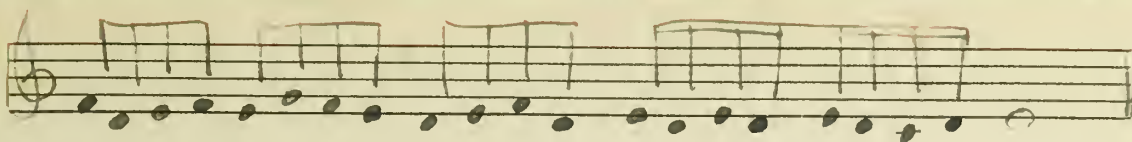
## Further examples of Groppi -

### (Subject)

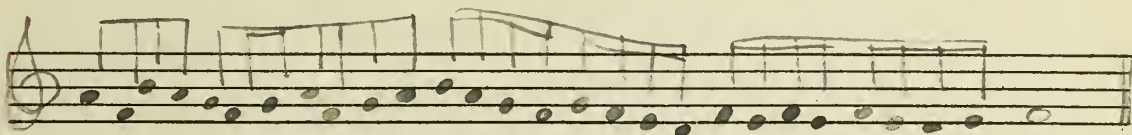
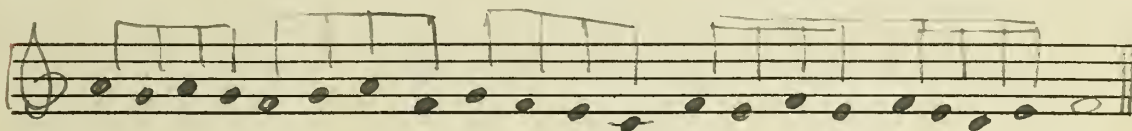




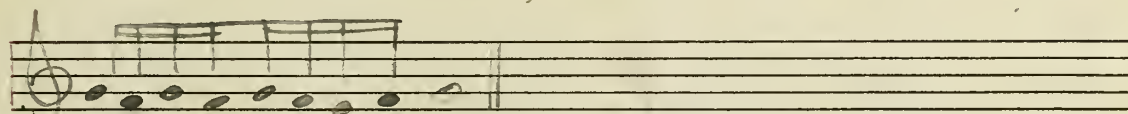
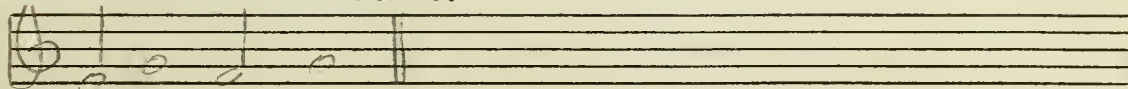




Subject. Ionic Mode transposed, requires  $\flat$  for fa.



Subject. Doric Mode transposed, requires  $\sharp$  for its minor third and for the cadence.

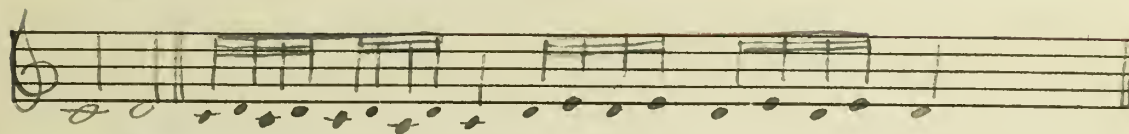


### How to Play Tremoli (Shakes)

Play all tremoli lightly and with agility, do not perform them with the key below, but with the key above. If a Tremolo is to be made upon a minim, the Tremolo will last only half a minim - that is, one crochet. The same thing takes place with notes of any other value; that is, the shake takes just half the value of the main note.



Tremolo with the right hand.



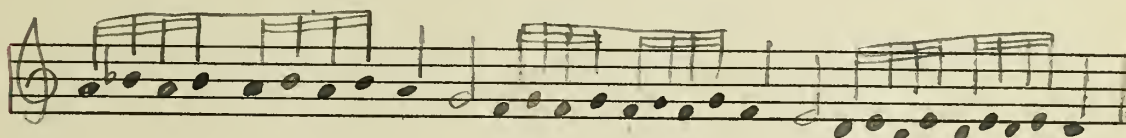
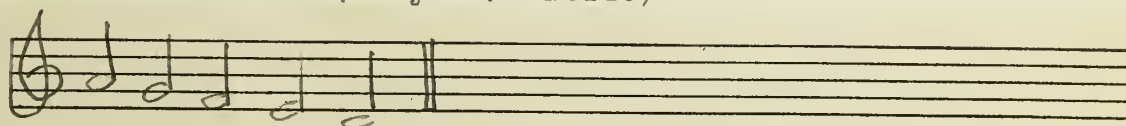
Tremolo with the left hand.



Tremoli may be introduced at the beginning of a Ricercare, a Canzone, or any other piece of music; also when one hand plays several parts and the other hand one part only, then the hand which plays the single part may introduce Tremoli.

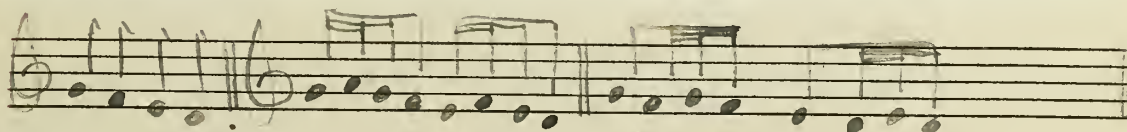
Tremoli on minims, right hand.

(Subject. Doric)



Tremoli on quavers.

(Subject)

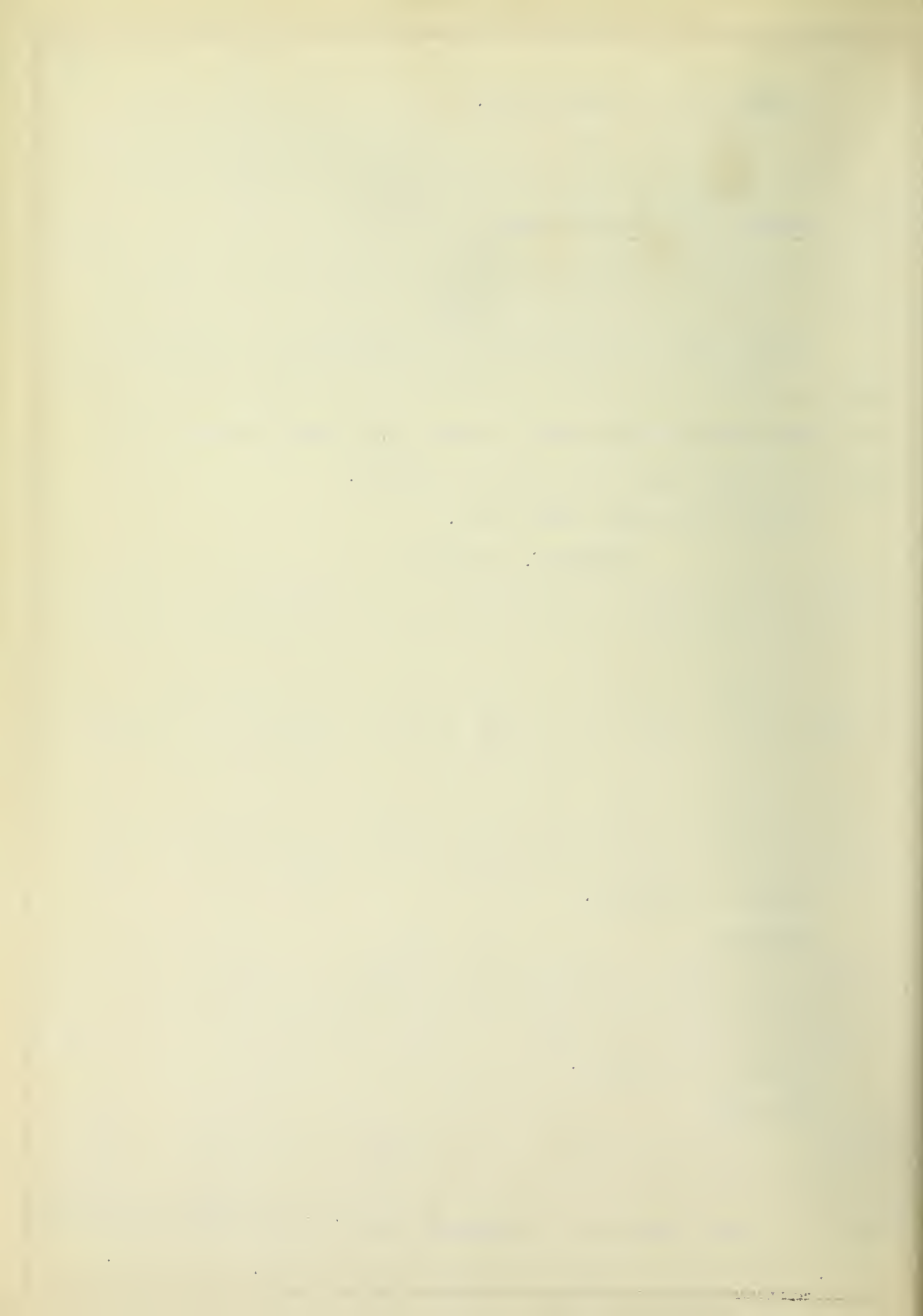


Tremoli on crochets.

(Subject)

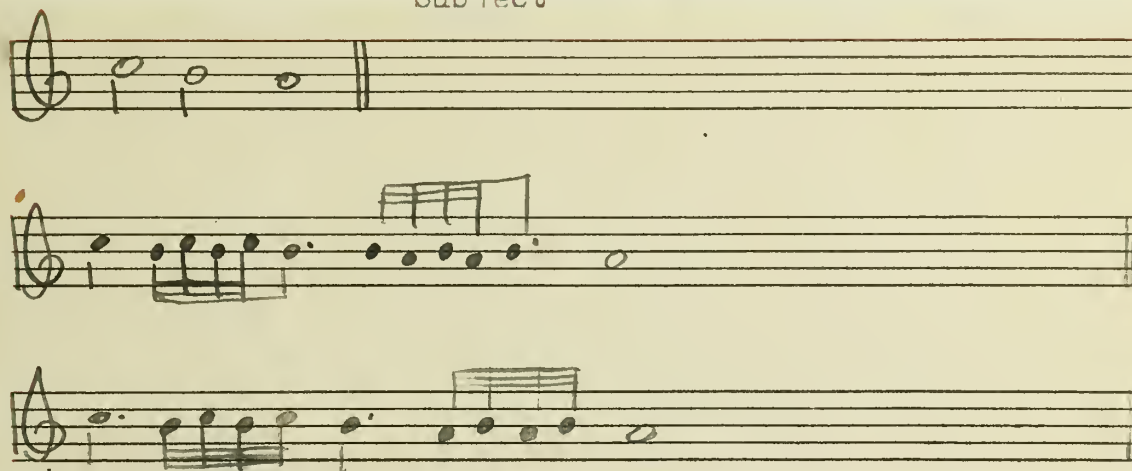


Tremoli or half shakes are introduced when the notes descend diatonically. The value of the notes suffers some change.





## Subject



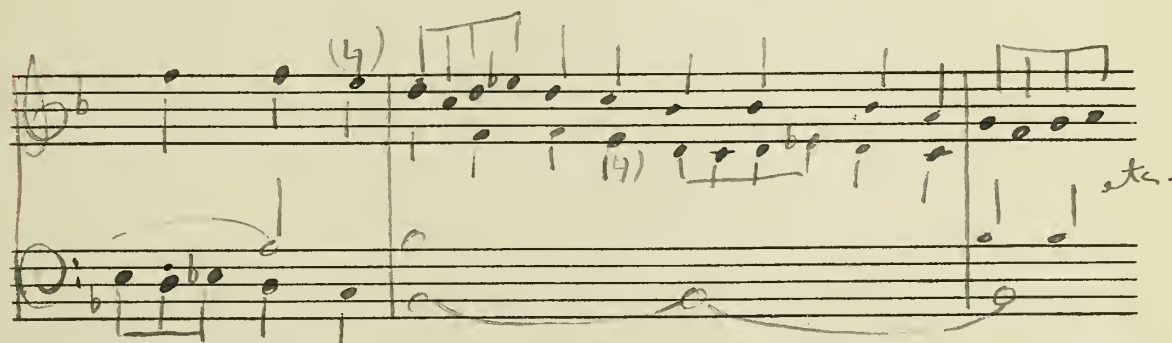
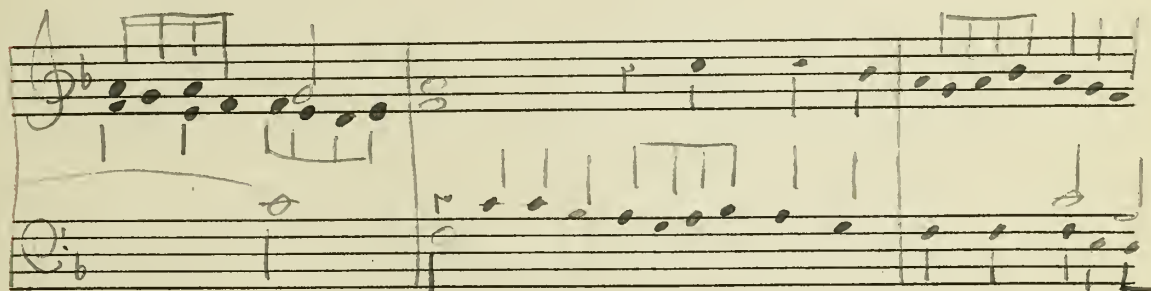
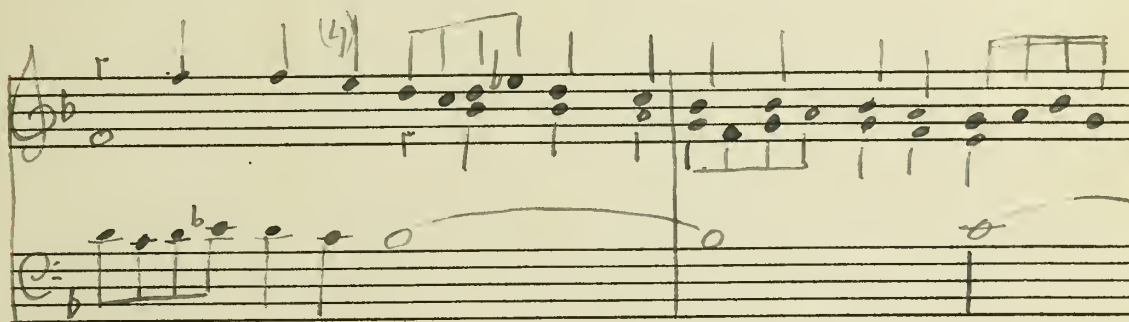
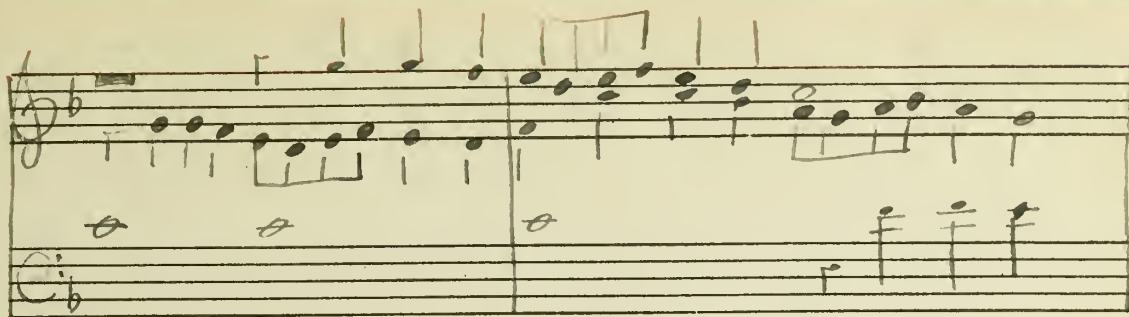
Shakes according to Diruta, take up half the value of the main note and stop upon it; they start with the main note, and they are played with the upper accessory. Like Groppi, shakes are diatonic unless a cadence demands an accidental. But in the example of tremolletti given above, there is a case of the lower accessory note forming part of the shake; and the first example of diatonic groppi contains a shake with the lower diatonic accessory. Again Diruta stigmatizes shakes "with the key below" as bad practice; his examples, however, show that mordents - i.e., shakes or half-shakes, with the lower accessory tone or semi-tone, were common enough in his time. Moreover, his groppi exhibit shakes which start with the upper accessory and not with the main note as he demands. This ambiguity in Diruta is representative of the vexatious question whether shakes shall start with the accessory or with the main note which persists to the present day.

Andrea Gabrieli 1510-1586

groppi and Tremoli from "Canzon Ariosa".



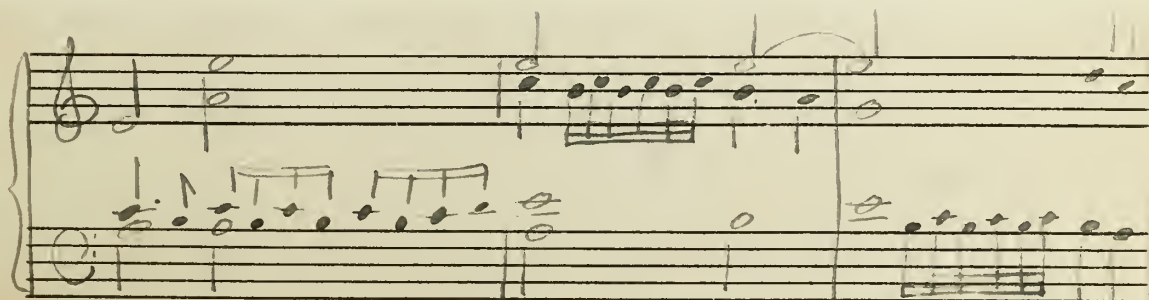




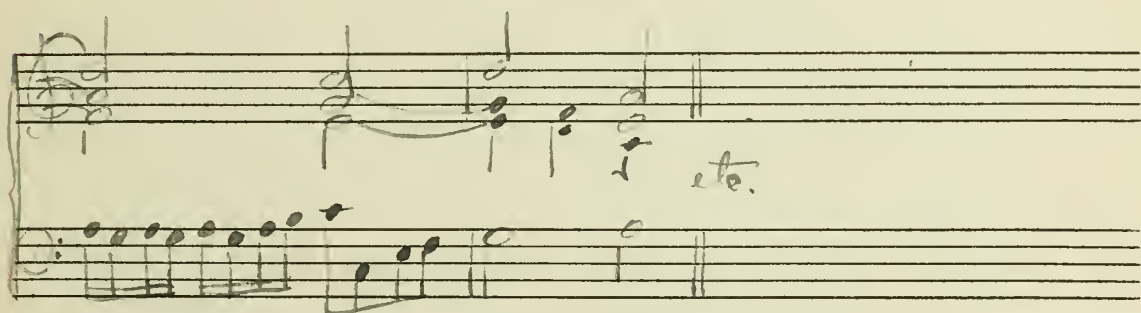
Claudio Merulo 1533-1604

Tremoli from "Toccate D'intavolatura

D'Organo

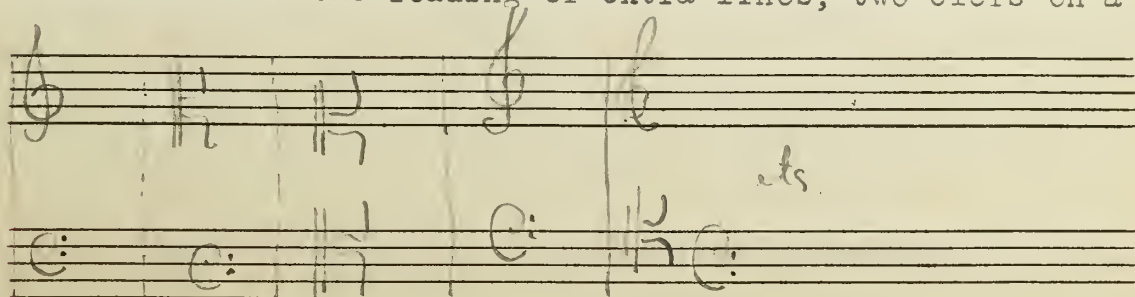






The Parthenia was not the first, but was one of the earliest examples of music engraved on copper plates: 1611 is the date of first publication, but most of the pieces are older. Dr. Bull's may be ten years older than those of Orlando Gibbons; Byrde's twenty years, or even more. The Parthenia was reprinted, always from the same plates, in 1613, 1635, 1650 or 1651, and 1659. The Parthenia consists of 21 pieces; eight by Byrde, seven by Dr. Bull, six by Orlando Gibbons. Some are grouped with a view to being played in succession. Byrde: Prelude, Pavana and Galiardo "Sir William Petre" - in G minor - the Pavin is a stately piece, in square time, the Galiard, somewhat quicker, in triple time; Prelude and Galiardo "Mrs. Mary Brownlo" - in C; Pavana "The Earle of Salisbury" and two Galiards in A minor. Bull: Prelude, Pavana, and Galiardo "St. Thomas" Wake" in G; two Galiards in D minor. Gibbon's pieces are not grouped. A stave of six lines for each hand; clefs F, C and G, placed upon various lines:

To facilitate the reading of extra lines, two clefs on a stave:



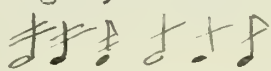




Time signatures:-  $\text{C}$  ( $= \frac{4}{1}$  or  $\frac{4}{2}$ )

$\text{C}$  ( $= \frac{3}{1}$ ) ( $= \frac{3}{2}$ )

Accidentals, both sharp and flat in plenty, carefully placed before or below each particular note concerned. Sharps stand for naturals if a natural is required after a flat. Rests are omitted wherever an omission is feasible. No special indications of tempo, the time signature was deemed sufficient.

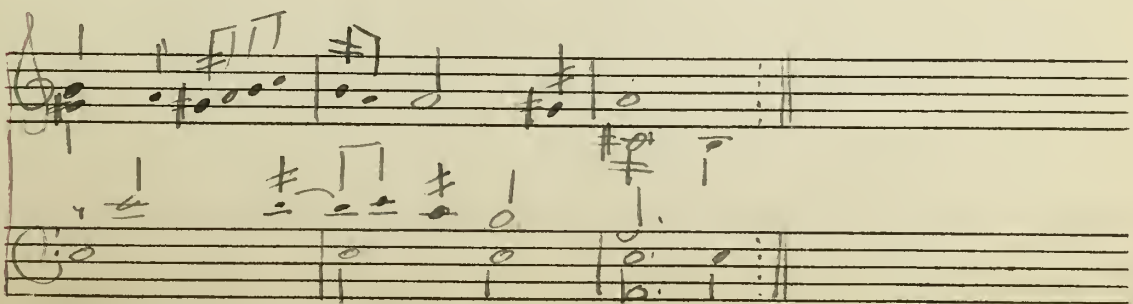
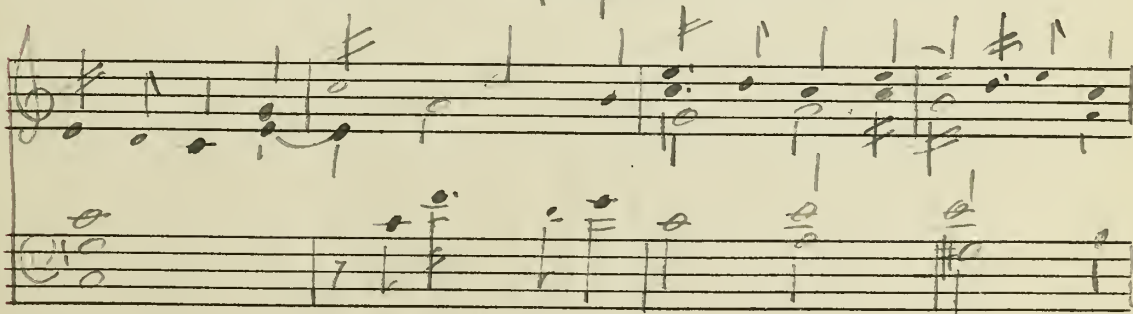
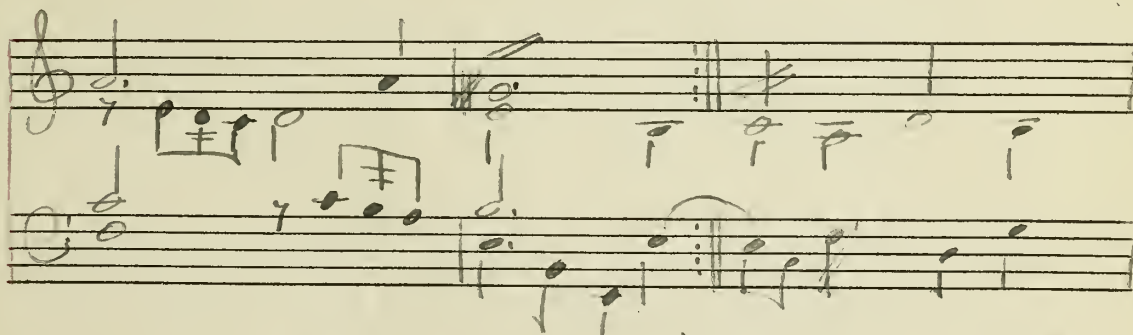
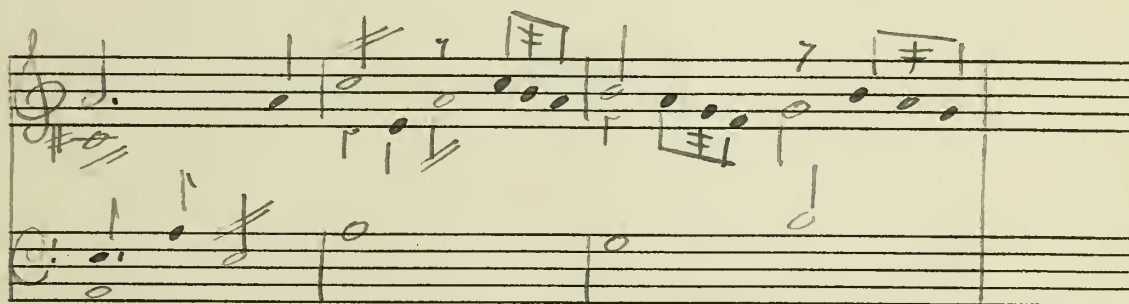
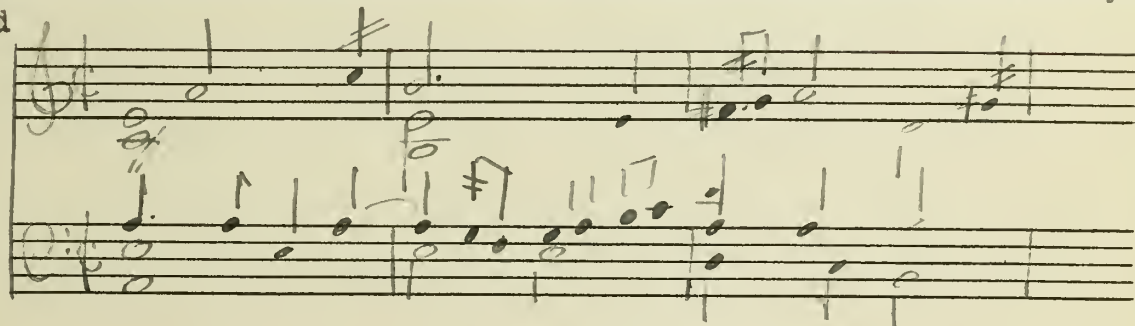
Divisions (groppi, tremoli, tiratae) abound. Side by side with these very numerous graces are indicated by two oblique lines, or a single oblique line, rising from left to right,  $\diagup$  and  $\diagdown$ . Such lines are drawn across the stem of the notes - . Unfortunately there is no evidence of sufficiently early date to show the particular graces these signs stand for. We know that certain kinds of graces were constantly employed by the instrumentalists of the time. It is likely, that the sign  $\diagdown$  in the Parthenia sometimes stands for an appoggiatura from below or from above, or for a double appoggiatura. The double sign  $\diagup$  occurs with varying significance up to the time of J.S. Bach. The sign  $\diagup$  in the Parthenia sometimes stands for a short shake, but if placed over long notes which cannot well be sustained, and especially over prolonged notes at the end of a section, it probably signifies the reiteration of a note.

A vibrato, in the sense of lute players of old and the violinists of today, that is, a very slight and rapid fluctuation of the pitch, produced by a tremulous motion of the finger upon the strings - is impossible on keyed instruments. But an effect closely resembling it can be got upon the clavichord. The earliest instance in which a substitute for vibrato is written out in full occurs in Froberger's



"Suite de Clavessin in D". A later and familiar example is contained in the bass of J.S. Bach's Gavotte in G minor.

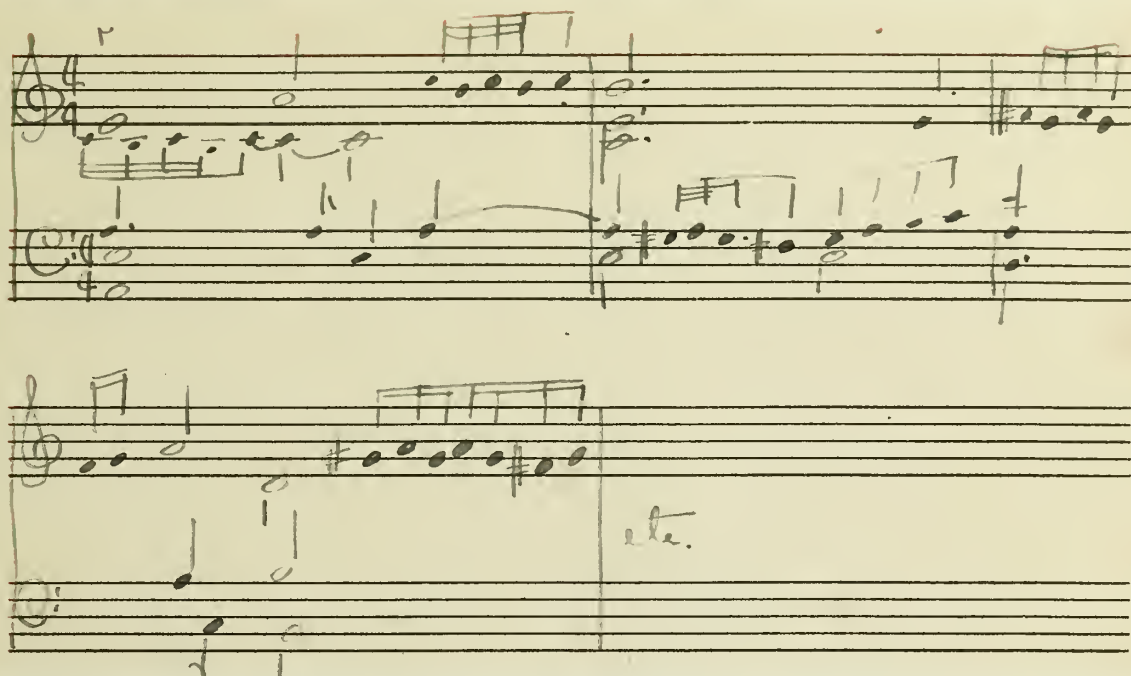
The shortest piece in the Parthenia, No. VI, Byrde's Pavane, "The Earle of Salisbury" show how the graces occur and how they are played



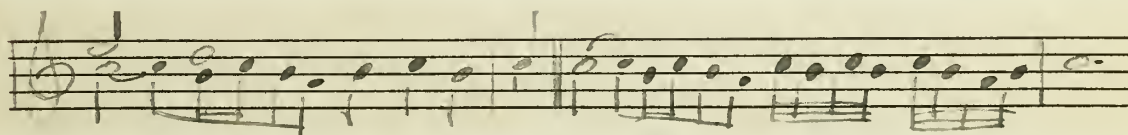




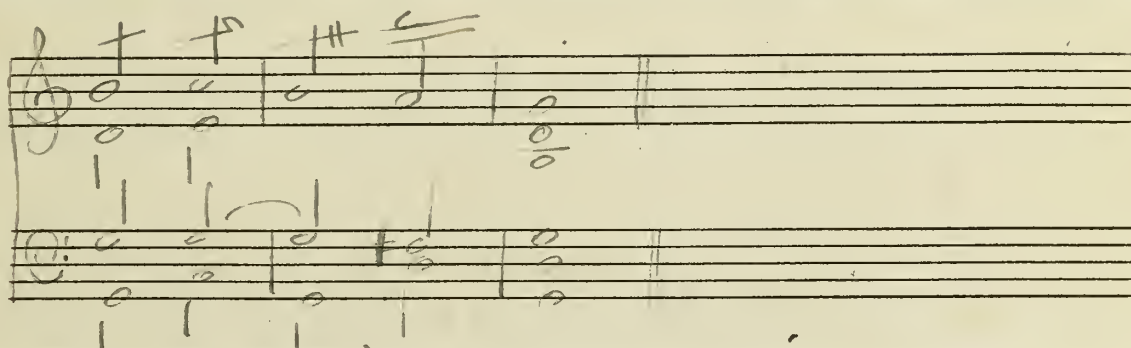
Played thus:



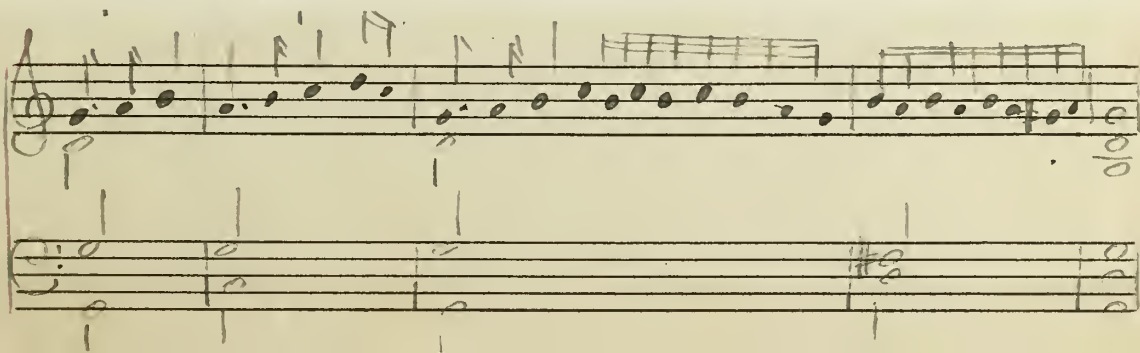
A curious grace occurs in Gibbons' Galiard in C. No. XVI:-



A volume of music for the virginals and harpsichord in the British museum contains the following signs for graces, and their explanations:







The graces expressed in notes:-

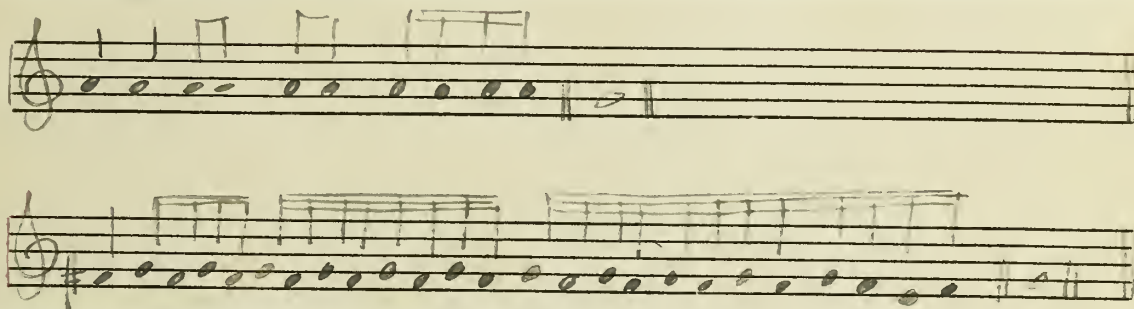




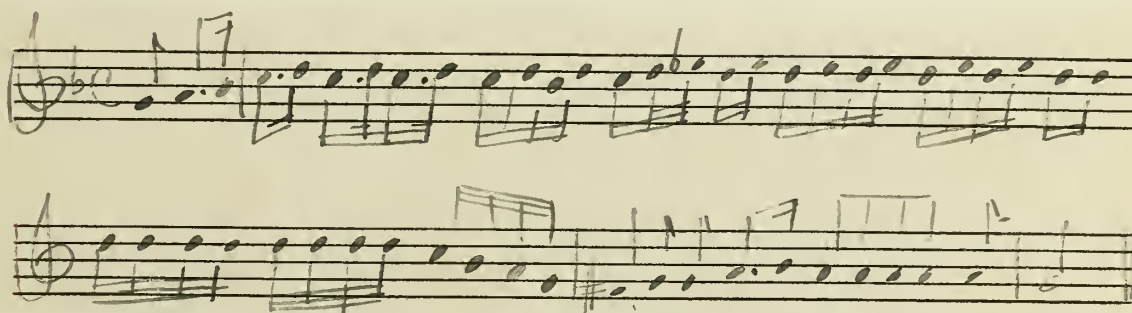


Accordingly, the simple sign  here signifies a sort of slide; the compound sign  a slide and appoggiatura;  slide and shake with peculiar closing notes;  a shake with a turn.

Trillo and Gruppo from 1560-1640 Caccini:-



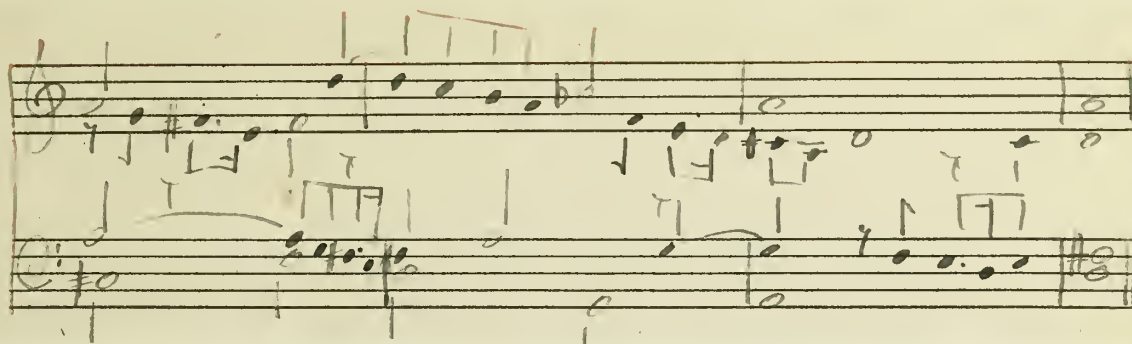
Monteverde (1568-1643), in the "Address to Charon", from Act III. of his opera "Orfeo" (1608-9), introduces a combination of Caccini's ribattuta, trills, and gruppo -



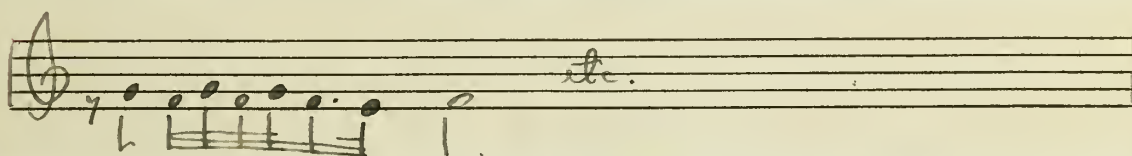
Frescobaldi (Girolamo) 1583-1644, writes out all his divisions and ornaments except the short shake - tremolo, tremoletto - which he indicates by a sign,



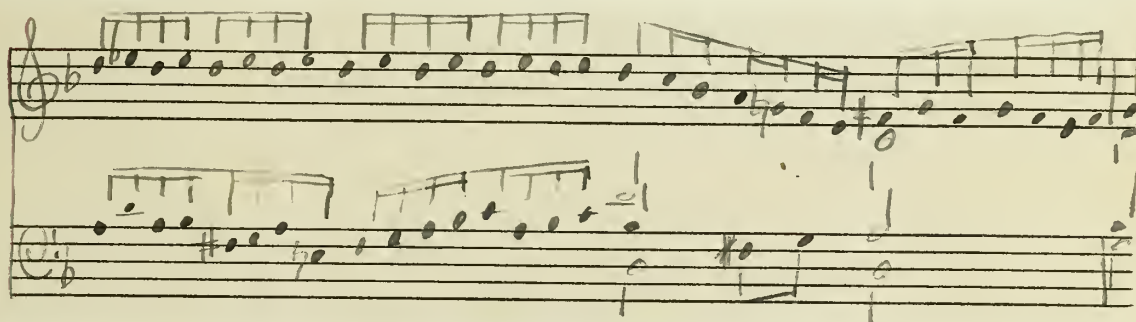
## Fiori Musicale



That is -



## Taccato III



could be written like this -



## Marsenne - The Lute

Letters on left of perpendicular line denote the frets on the neck of the lute - that is, if a finger of the left hand stops at one of the frets, as on a guitar or banjo, the pitch of the sound





elicited will depend on the vibrating length, size and tension of the string.

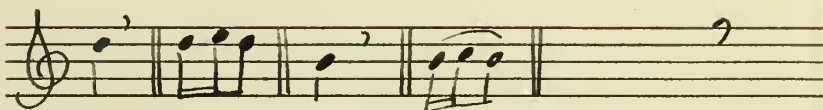
Names of graces  
and their signs:

Effect

Sign

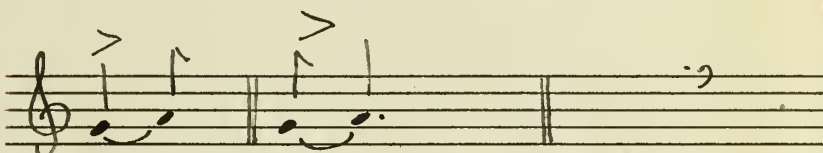
Tremblement

c



Accent plaintif

b



Verre casse

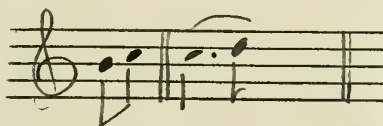
b



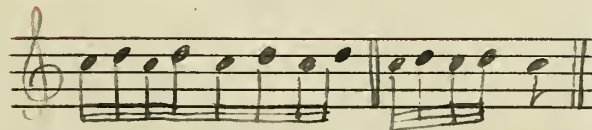
Signs

Effect

I. 2

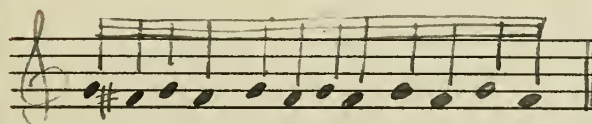


II. 2



a snake which begins with the main note, the second, usually the major second above, being the accessory note.

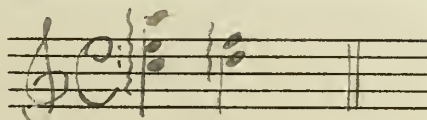
III. 3



A species of vibrato akin to a snake, with the lower semitone; the finger is placed on a fret, and the hand vibrates quickly.

IV. /

Arpeggio:-





## Henry Purcell

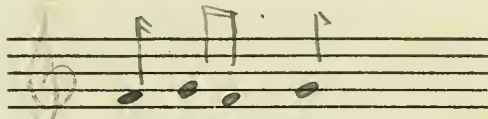
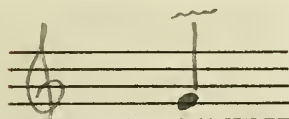
A shake is marked:



explained:



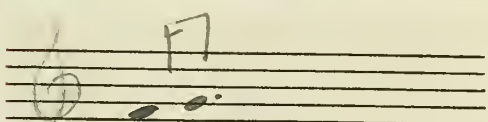
Beat



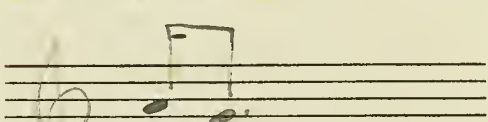
Plain note and shake



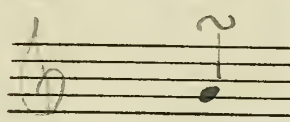
Fore fall



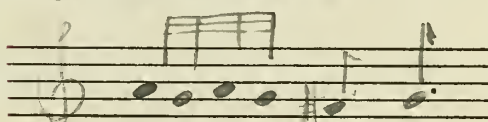
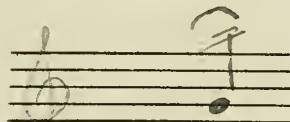
Back fall



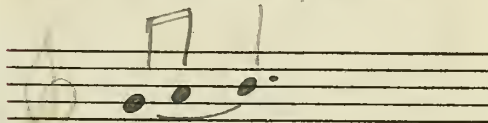
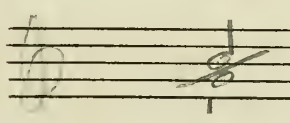
Turn



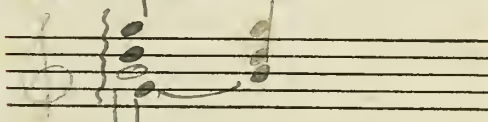
Shake turned



Slur

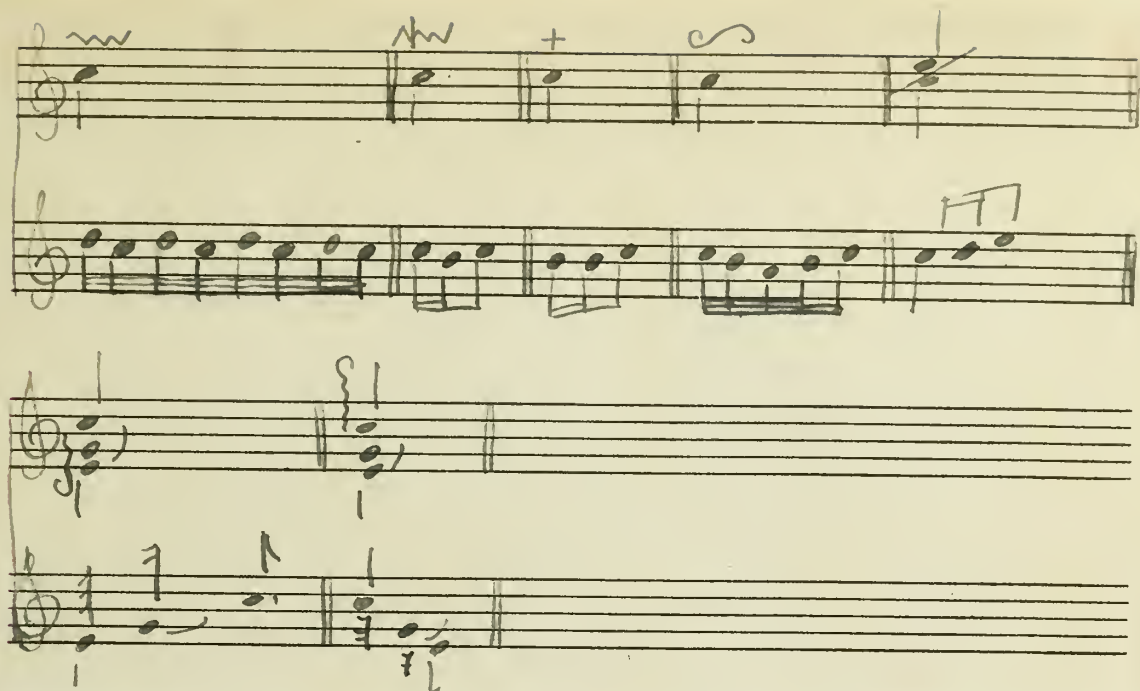


Battery

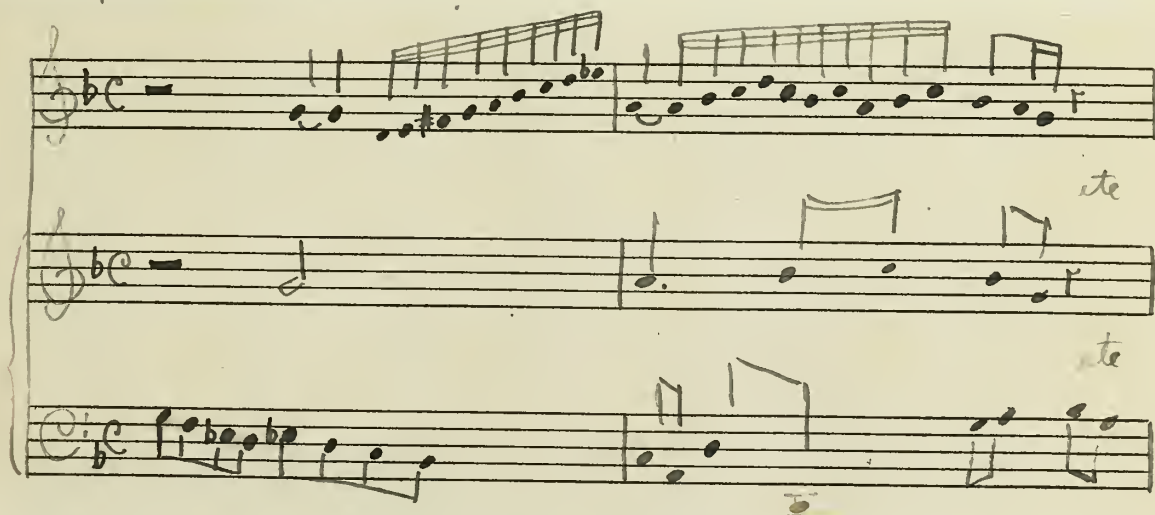


The names and signs for Purcell's graces are obsolete - but the things intended still exist and the directions apply. Purcell's piece "Almand" is a good example of his ornamental style. Matthew Locke and Joh. Froberger who lived at the same time offer nothing new from Frescobaldi who was given above.





Arcangelo Corelli - 1653-1713. Corelli's "Opera Quinta" contains the solo sonatas which the composer performed on special occasions. These sonatas consist of a plain violin part over a bass, sometimes figured, sometimes not. Corelli's own embellishments appear above the plain violin part. A few measures is given below from the Adagio from Sonata II.



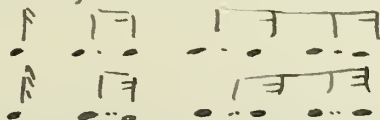
Domenico Scarlatti's (1683-1757) treatment of the harpsichord prompted him to avoid the use of all but the most familiar ornaments. They include the common shakes, mordents, turns, and appoggiature. Scarlatti's shakes may as often be begun with the main note as with the upper accessory. He is fond of the slide, of the acciaccatura,





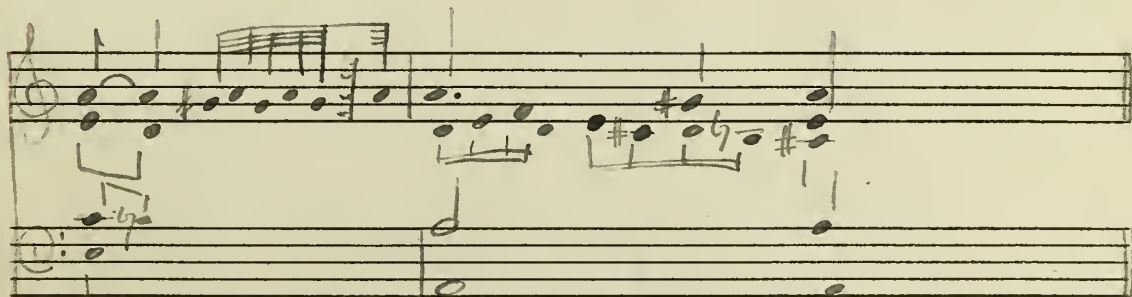
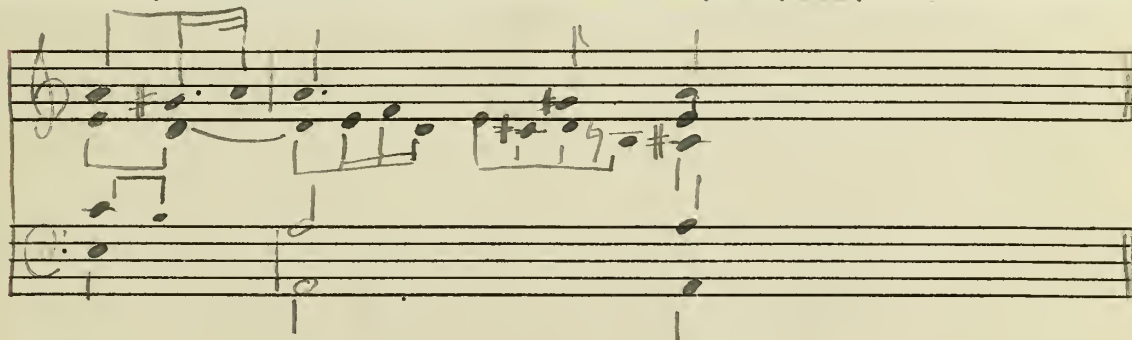
the arpege figure - and the glissando.

Handel, like Scarlatti has comparatively few signs, and none that are ambiguous. His shakes may occasionally but not as a rule, begin with the main note. Fine specimens of combined graces and divisions are given in his Adagio in F which begins the second Suite and the Air in D minor from the third suite. Concerning the arpeggio chords in such pieces as the preludes to Handel's Suites I., V., the player is at liberty to "break" them up and down several times in succession - to widen them and even intersperse them with acciaccature as he sees fit, and as Handel has himself done in the last four measures of the prelude to the Suite in D-minor, No. III. The dot, with Handel, as with J.S. Bach, in many cases has but an approximate value: for instance, in the Overture to the Suite in G minor, No. VII., signifies:-



After short shakes the dot often stands for a short rest.

. Allemande. Suite in D minor. No. III.



Francesco Geminiani - 1680-1762



## Table of Ornaments

1. The plain shake is appropriate for quick movements; and it may be made upon any note, passing immediately to the ensuing note -



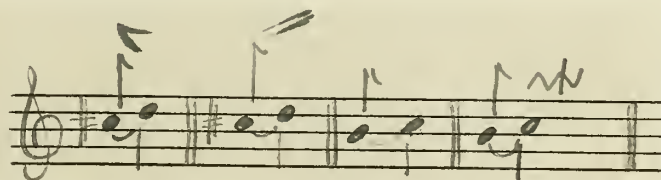
2. The turned shake made quick and long is fit to express gaiety.



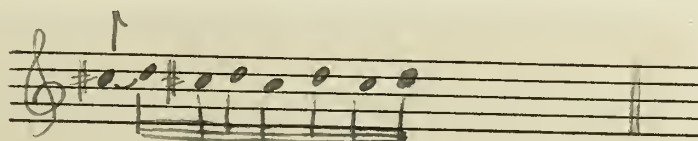
3. The superior apoggiatura is supposed to express love, affection and pleasure.



4. The inferior apoggiatura has the same qualities with the preceding, except that it is much more confined, as it can only be made when the melody rises the interval of a second or third, making a beat on the following note.



that is:-



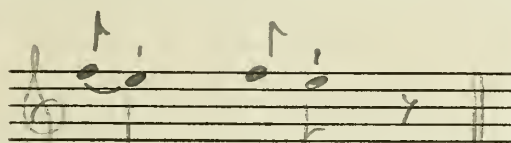




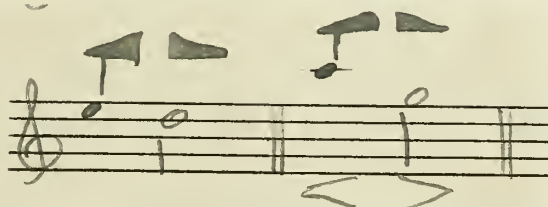
5. Holding a note. It is necessary to use this often so melody note may be heard during a shake.



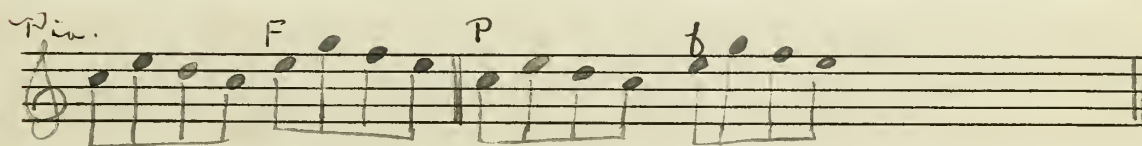
6. The Staccato. This expresses rest, taking breath or changing a word.



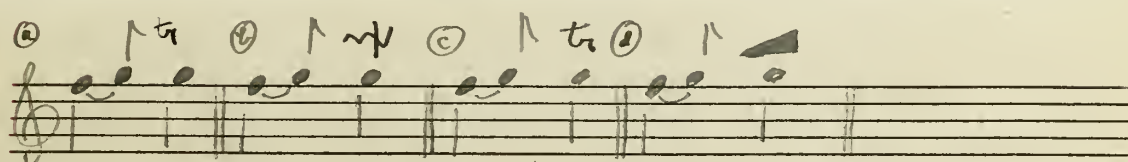
7-8. Swelling and Falling the Sound. These two elements may be used after each other; they produce beauty and variety in the melody.



9-10. Piano and Forte.

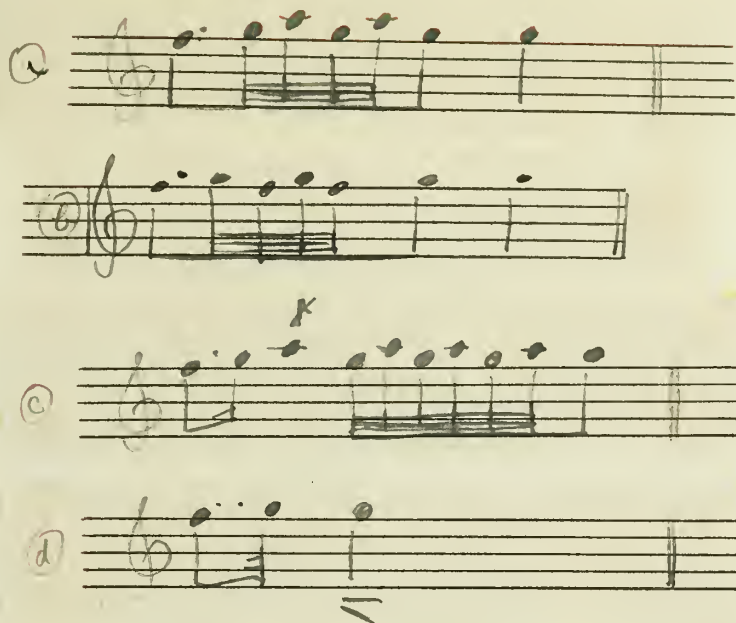


11. Anticipation. Was invented with a view to vary the melody, without altering its intention.

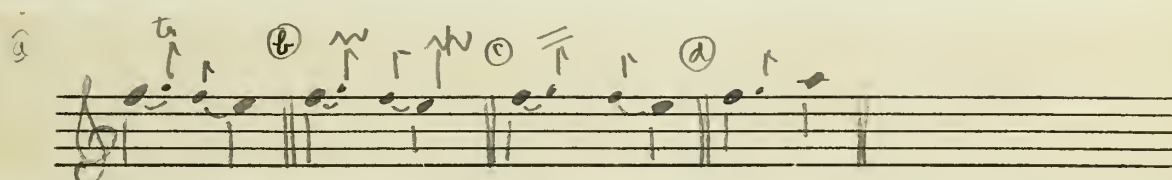




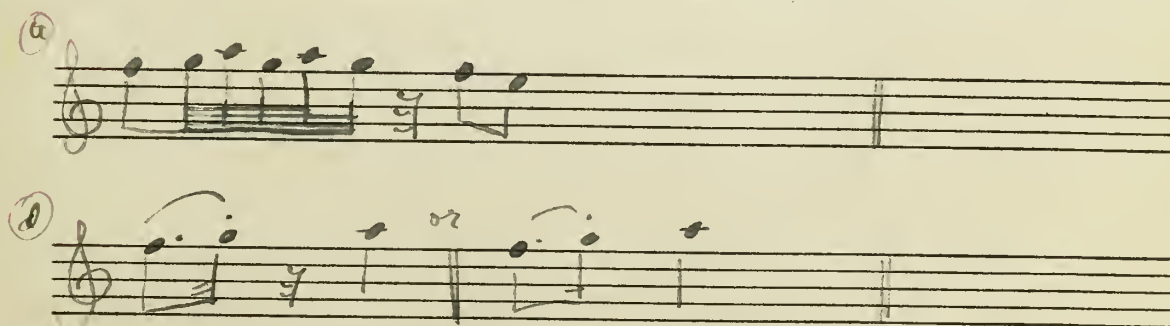
In modern notation:-



12. Separation. Designed to give a variety to the melody and takes place most properly when the note rises a second or third; as also when it descends a second, then add a beat and swell the note, and then make the apoggiatura to the following note.

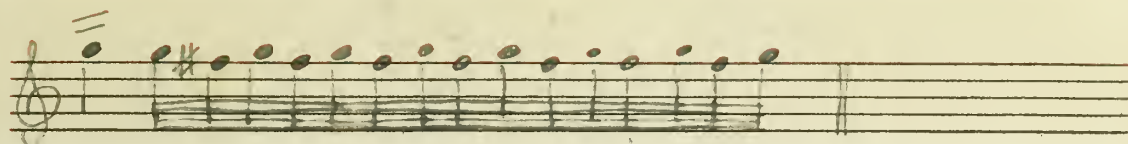


In modern notation:



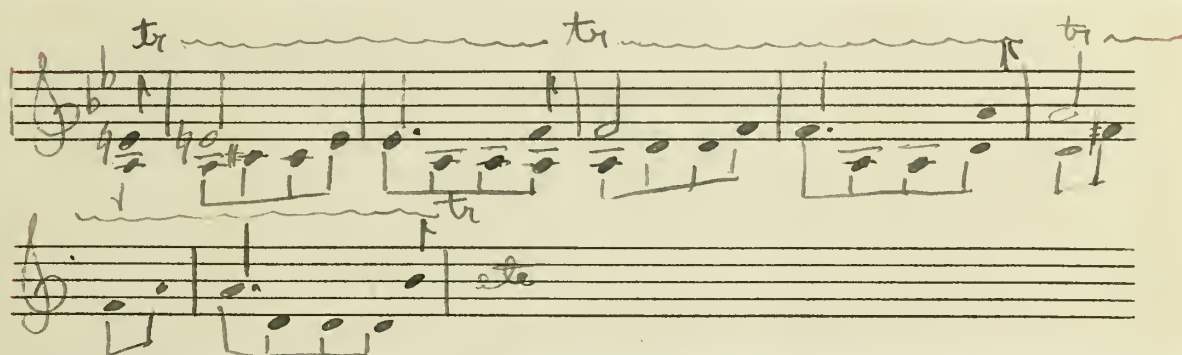
13. Beat.





Giuseppe Tartini (1692-1770)

Trill - (Violin Sonata in G minor).



J.S. Bach 1685-1750

Bach's ornaments are diatonic, that is, they are to be sung or played with the notes of the scale. Chromatic inflections alien to the scale are permitted only in case of modulation, or to avoid an abnormal interval. Augmented intervals cannot form part of an ornament, and ornaments comprised in a diminished interval, that is, a chromatic turn in a diminished third such as E flat, D, C sharp, D - are inadmissible unless Bach has fully written them out. Ornaments belong to the time of the main note. On keyed instruments ornaments and the notes or chords supporting them in the same hand must be struck together; if a chord is played arpeggio the ornament forms part of the arpeggio. All ornaments, whether indicated by signs or by small notes, are subject to the beat - they must be treated as essential to the melodic progress of the part in which they occur, and rendered so as to agree with the dominant pulsations of the time. Shakes - prolonged shakes rather than short ones, generally start with the upper accessory. Shakes upon a note with a dot stop at or





near the dot - a short note following the dot is usually taken somewhat shorter than it is written. Shakes and mordents upon a prolonged note, when such note is tied on to another and shorter note of the same pitch, stop before the latter, without emphasis and without closing notes. Appoggiature are far more frequently short than long. The duration of appoggiature depends upon the speed of a movement, upon the harmonic basis, and the prevailing rhythms. All prolonged appoggiature have the stress and the main note following a long appoggiatura is meant to be taken rather softly.

### Bach's Table of Ornaments

Signs and How they are Played.

The diagram illustrates various ornaments with their signs and corresponding keyboard exercises, organized into three rows of staves.

**Row 1:**

- Trill:** Sign: a wavy line above a note. Exercise: a series of ascending and descending eighth notes.
- Mordent:** Sign: a stylized 'M' above a note. Exercise: a series of ascending and descending eighth notes.
- Trill and Mordent:** Sign: a wavy line above a note with a stylized 'M' below it. Exercise: a series of ascending and descending eighth notes.
- Cadence:** Sign: a stylized 'C' above a note. Exercise: a series of ascending and descending eighth notes.
- Double Cadence:** Sign: a stylized 'C' above a note with a wavy line below it. Exercise: a series of ascending and descending eighth notes.

**Row 2:**

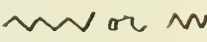





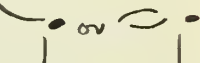
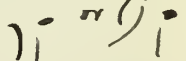



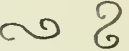

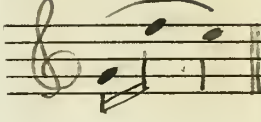

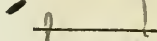
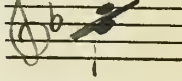

- Idem:** Sign: a stylized 'C' above a note. Exercise: a series of ascending and descending eighth notes.
- Double Cadence and Mordent:** Sign: a stylized 'C' above a note with a stylized 'M' below it. Exercise: a series of ascending and descending eighth notes.
- Idem:** Sign: a stylized 'C' above a note. Exercise: a series of ascending and descending eighth notes.

**Row 3:**

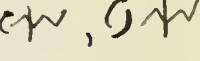
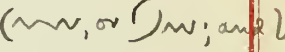


- accent from below:** Sign: a wavy line above a note. Exercise: a series of ascending and descending eighth notes.
- accent from above:** Sign: a wavy line above a note. Exercise: a series of ascending and descending eighth notes.
- accent and mordent:** Sign: a wavy line above a note with a stylized 'M' below it. Exercise: a series of ascending and descending eighth notes.
- Idem:** Sign: a stylized 'C' above a note. Exercise: a series of ascending and descending eighth notes.



# Complete List of J.S. Bach's Ornaments and the Signs for Them

Triller, long. . . . .	
Prall-Triller. . . . .	
Triller, with prefix from above. . . . .	
Triller, with prefix from below. . . . .	
Mordant, short . . . . .	
Mordant, long. . . . .	
Vorschlag, from above, short . . . . .	
Vorschlag, from below, short . . . . .	
Nachschlag. . . sign  placed after a note, thus:-	
or else expressed by means of a tiny note resembling	
an ordinary appoggiatura, thus:- 	
Doppelschlag . . . . .	
Schleifer. . . . .	
Anschlag . . . a sort of double appoggiatura always written out . . . . .	
Arpeggio . . . . .	
Acciaccatura . . . . .	
Begung . . . . .	
Groppo (Gruppo)- The word only; no distinct sign.	

## Double Signs

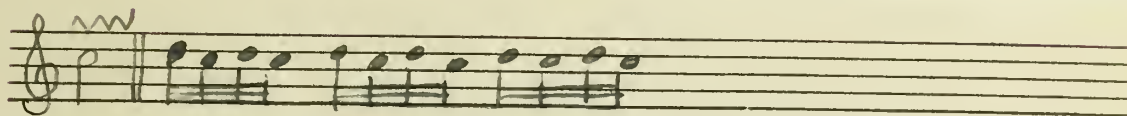
Combination of Appoggiatura and Mordent. . . . .	
Combination of Appoggiatura and trill. . . . .	
Combination of Doppelschlag and Prall-triller. . . . .	
Combination of Arpeggio and acciaccatura . . . . .	






## Ornaments - Illustrations

Shakes beginning with the upper accessory are marked m, n, t, tr



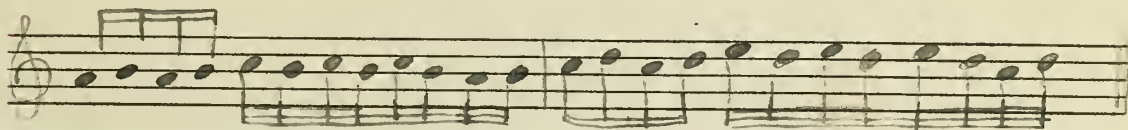
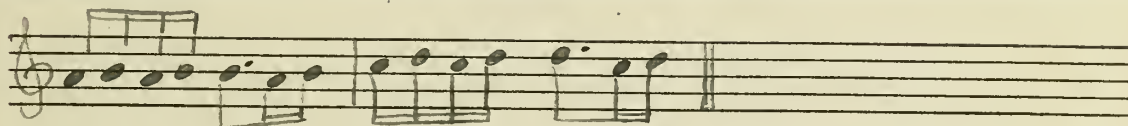
The repercussions may vary from  upwards; their number is entirely at the player's discretion.


Shakes should always be started with the accessory when the main note has just been struck:-



Shakes, with closing notes. The closing notes are frequently written out; where they are not so written they may be added or not as the player chooses.

Fugue A minor., Preludes and Fugues, Part I., measures 51&52.

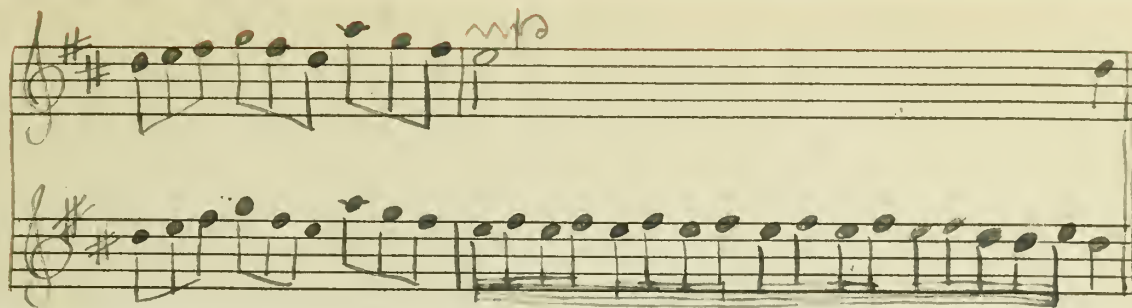


Often also the closing notes instead of being written out are indicated by a perpendicular stroke to the right of the sign 



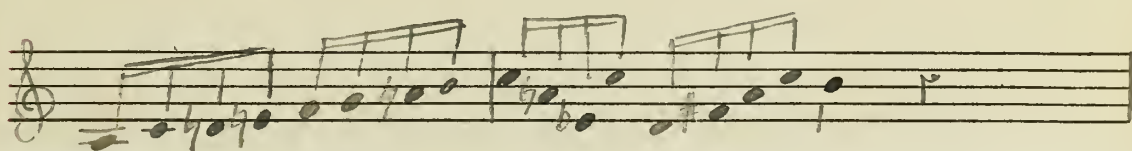
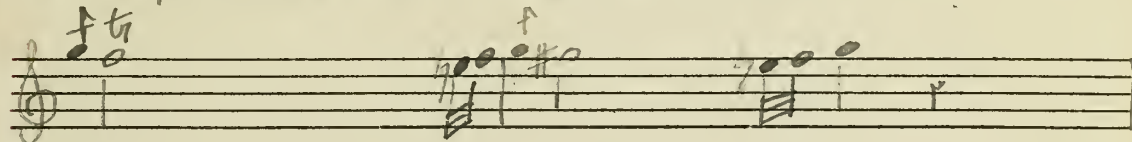
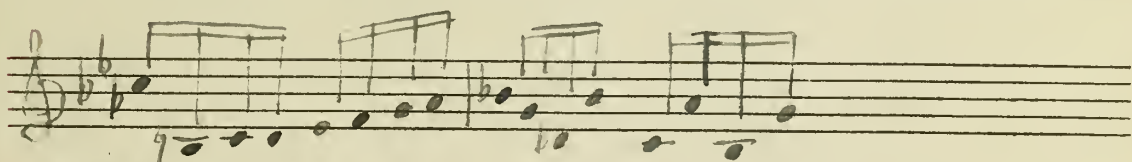
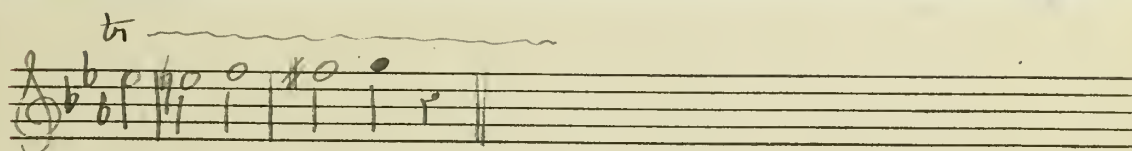
Trill and Mordant of Bach's own Table.





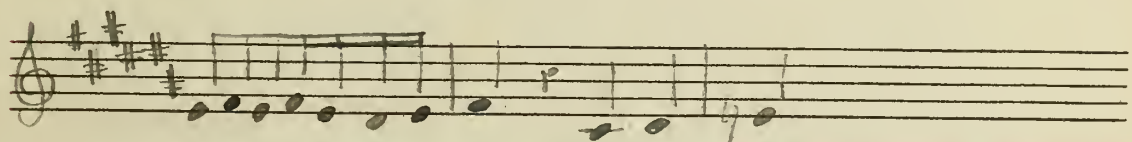
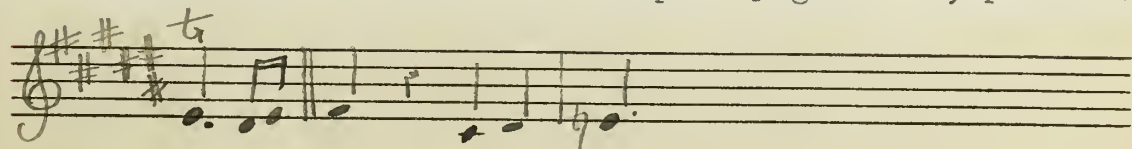
Shakes ascending in chromatic succession may or may not be taken with closing notes, as the player chooses.

Organ Sonata II, C minor, bar 11, before end of Vivace -



Shakes begin with the main note:

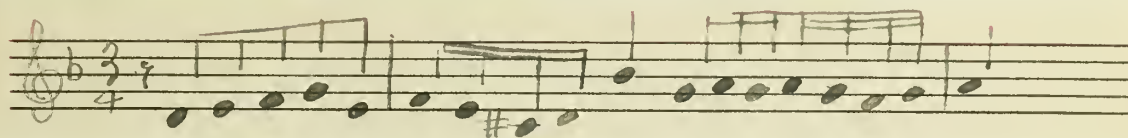
a. When the shake starts ex abrupto Fugue XIII, part 11.





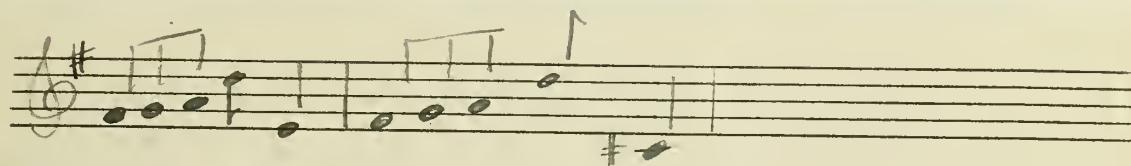


b. When the shake starts after a note staccato - or after a rest, Fugue VI, part 1, bar 2 -

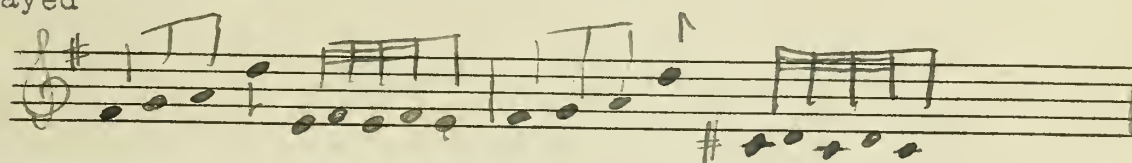


c. When the melody skips, and the shake thus forms part of some characteristic interval; as, for instance, the interval of the seventh in the theme of Fugue XV, part 1, bars 25 & 26.

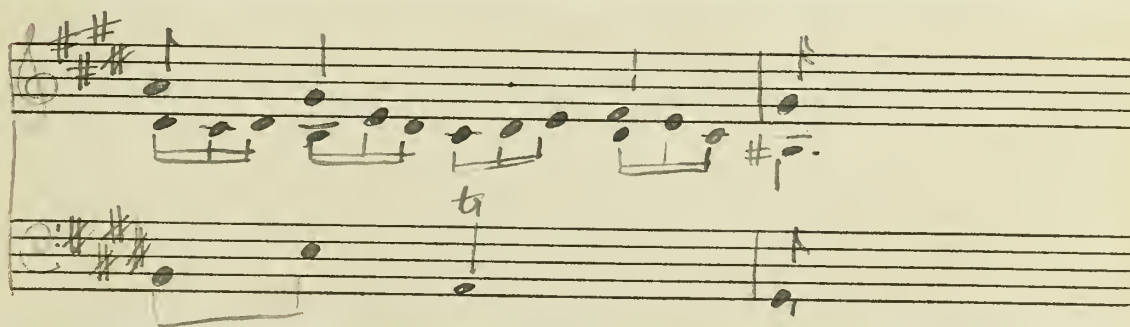
Written



Played



d. When the movement of the base would be weakened if the shake were begun with the accessory. Fugue IV, part 11, bar 32.



e. Shakes upon dotted notes, when no closing notes are intended, stop at or near the dot; the short note following the dot often loses a little of its value, and the dot in such cases frequently stands for a short rest.

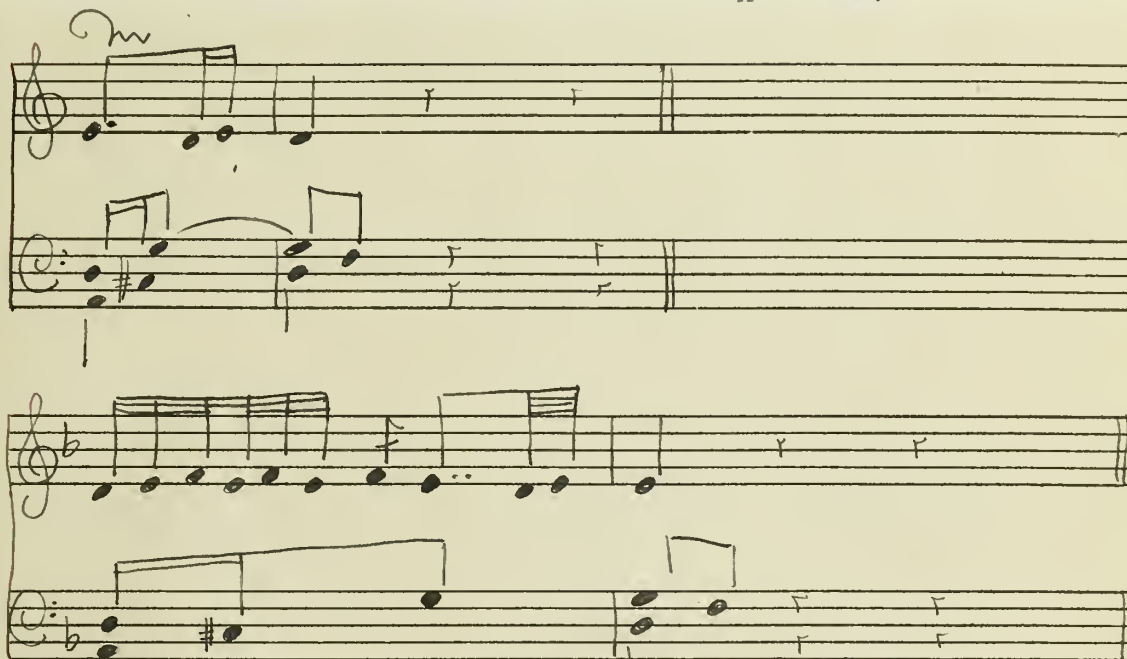






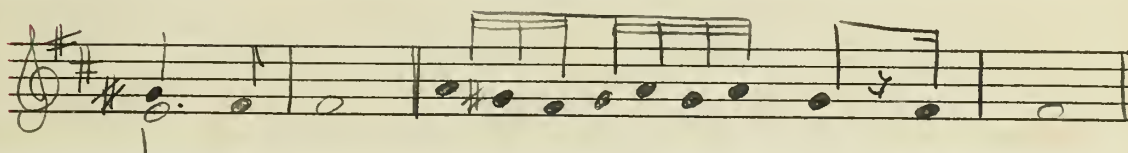
Shakes with a prefix from below.

Italian Concerto - close of Andante.

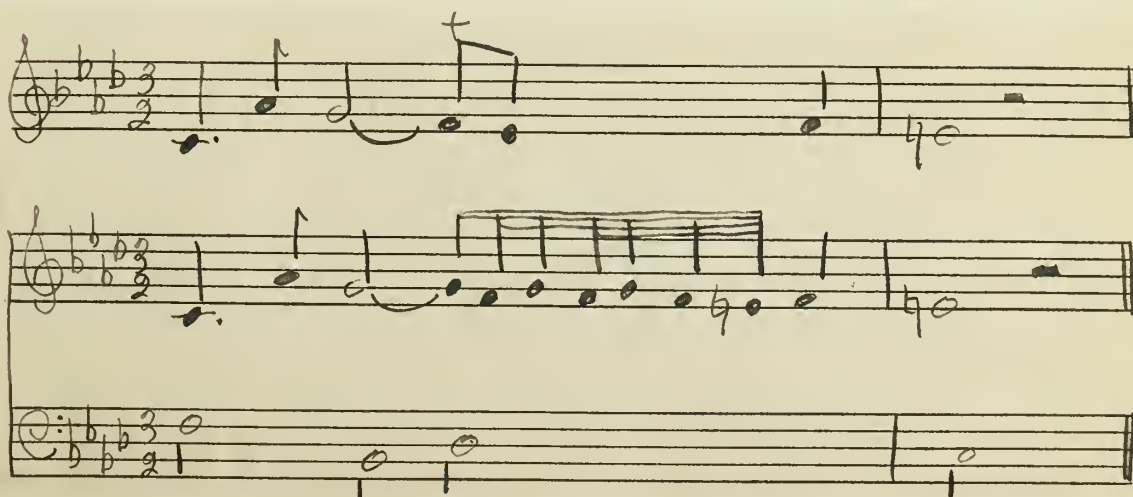


Shakes with a prefix from above.

Portita, B minor, Overture.



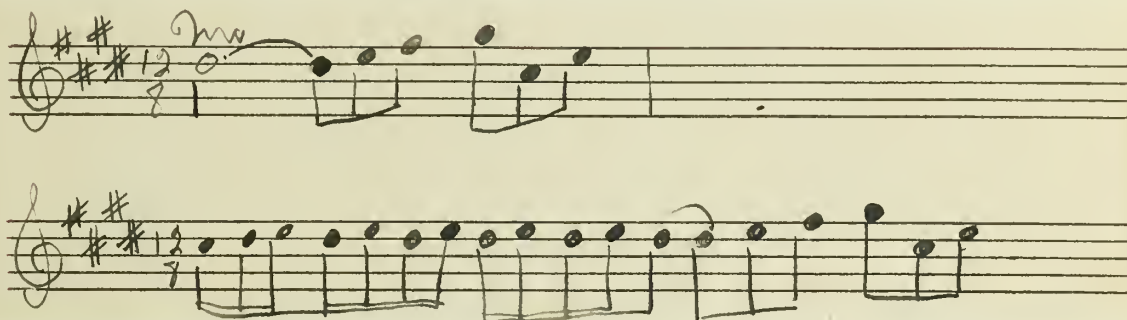
Slurred shakes. Sonata for violin and cembalo. F minor,  
Largo.



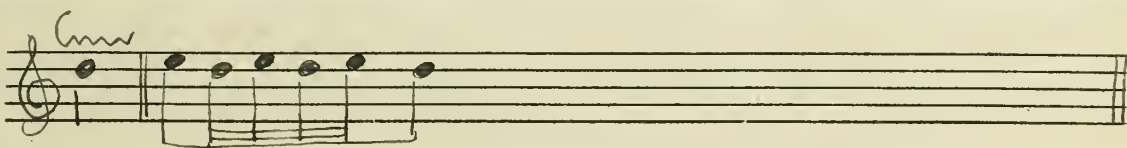


Shakes upon a long note which is tied on to a shorter one of the same pitch stop before the latter, without stress and without closing notes.

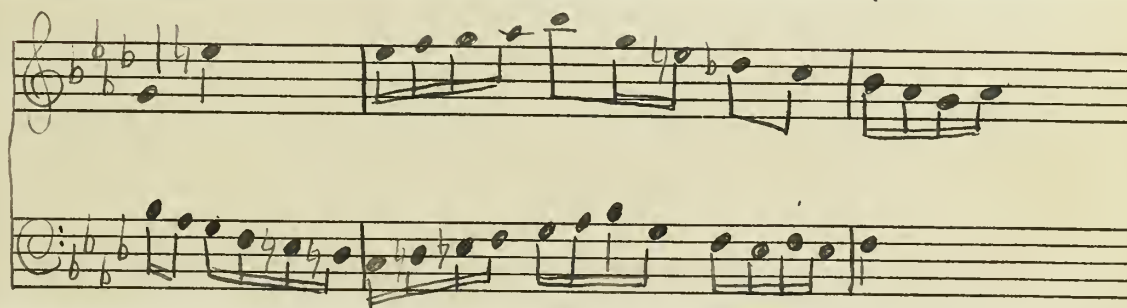
Prelude IX. E major, bar 4.



The sign for the shake occurs combined with that for the appoggiatura.



A slow shake fully written out occurs in Invention IX, measures 5 and 7.



The Mordent

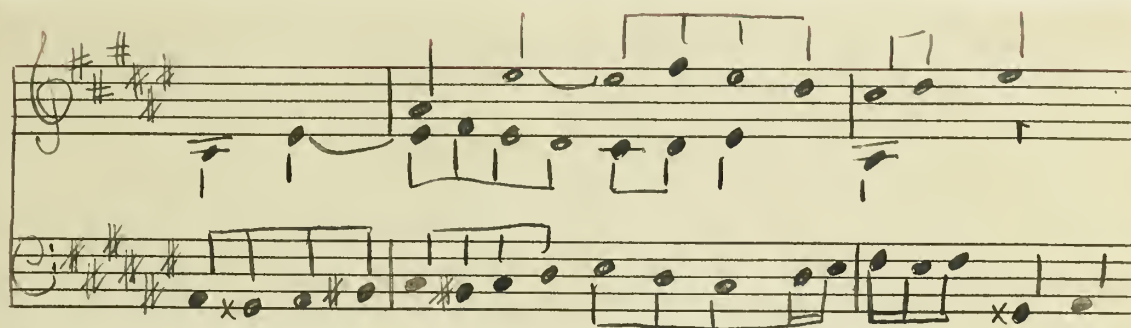
Mordent - short - Partita IV, Mineut.



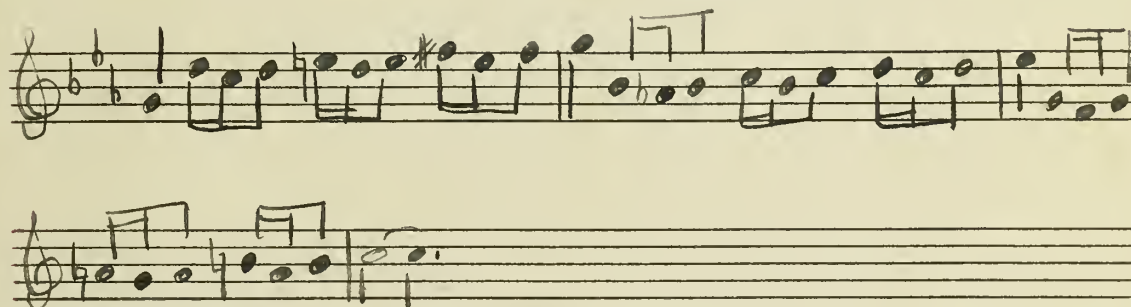




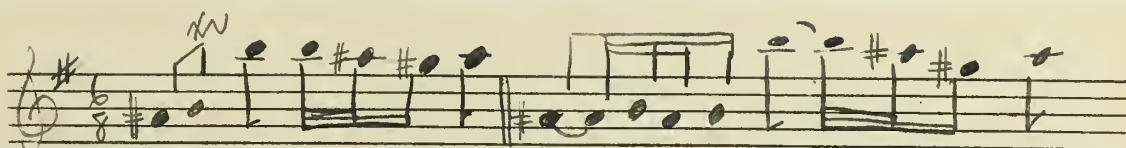
Mordent fitted into the time of the bar. Preludes and Fugues, Fugue VIII, bar 21.



Diatonic mordents fully written out. Organ Sonata II, C minor, Allegro, bar 69.

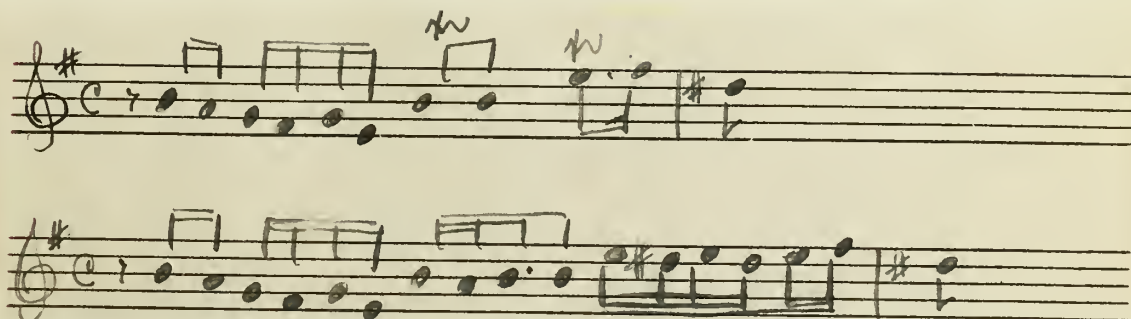


Mordent tied to the preceding note. Organ Sonata VI.




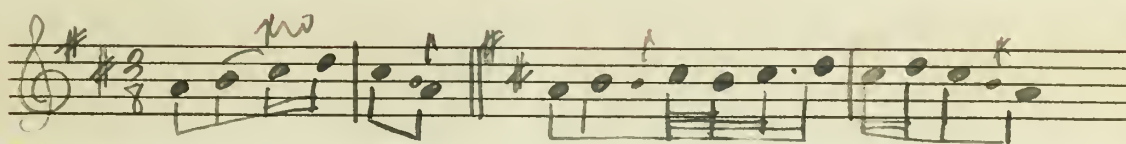
Mordent-prolonged.

Invention VII, E minor. As with shakes, prolonged mordents upon dotted notes should stop on the dot.



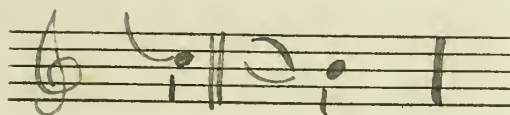


Combination of appoggiatura and mordent  Invention III,  
D major, bar 3.

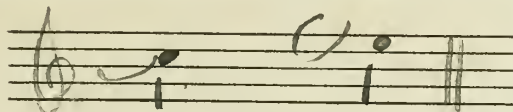


### Appoggiatura

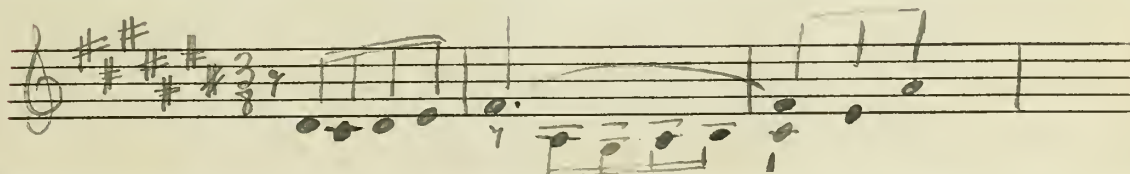
Vorschlag short - placed above a note



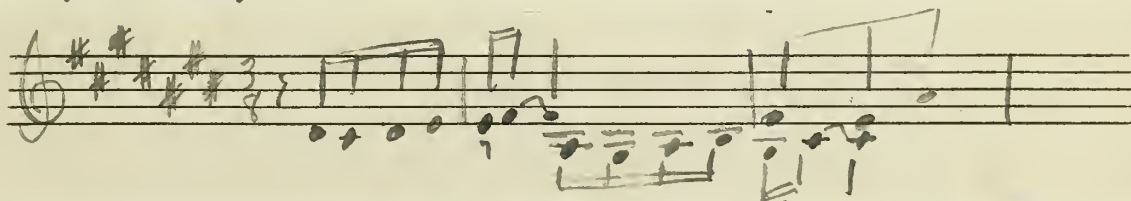
Placed below a note.



Short Vorschlag indicated by a single hook. Prelude C sharp major, Preludes and Fugues, Part II,

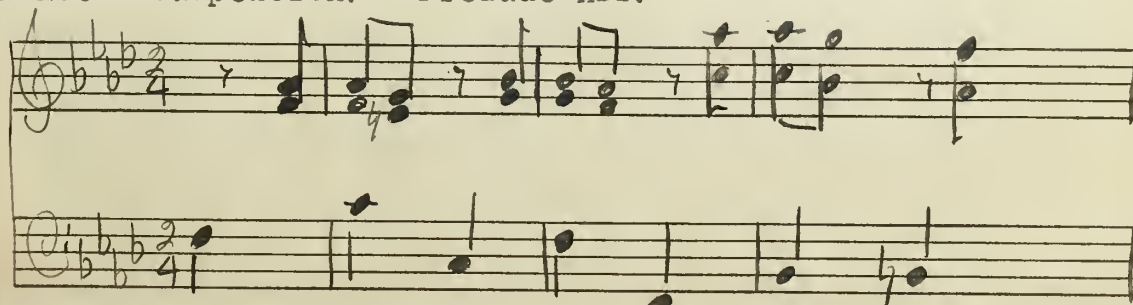


Played thusly:-



### Long Vorschlag



Notes which come under the head of Vorhalt = prepared dissonance = suspension. Prelude XII.



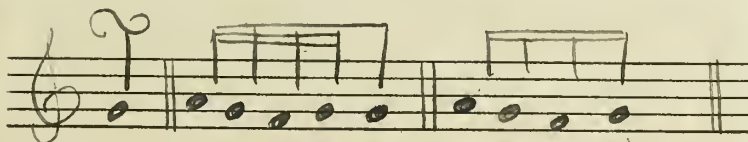


## Organ Prelude and Fugue XIV, B minor

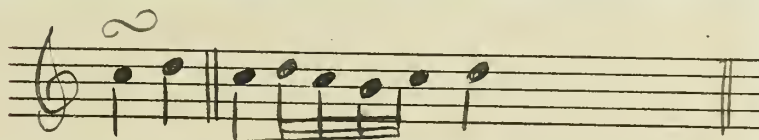


Doppelschlag - Turn:  and 

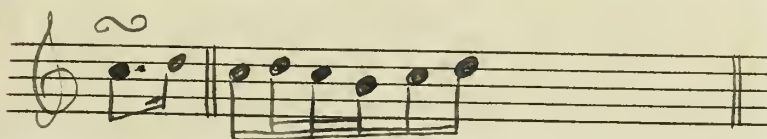
a. Indicated above a note



b. Between two notes

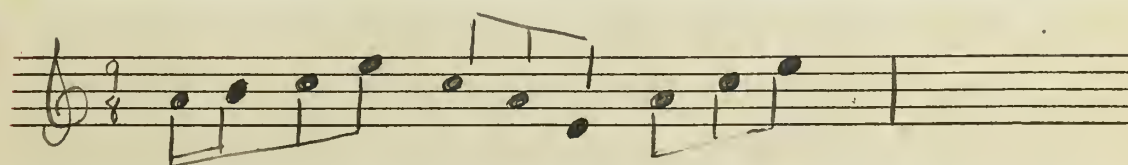


c. Over a dot



Schleifer - slide.

The theme of Prelude XXII, A minor, begins with a Schleider -

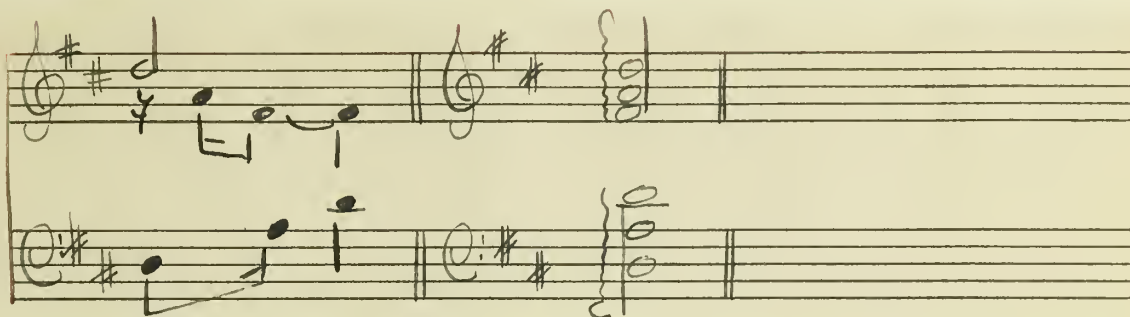


Arpeggio

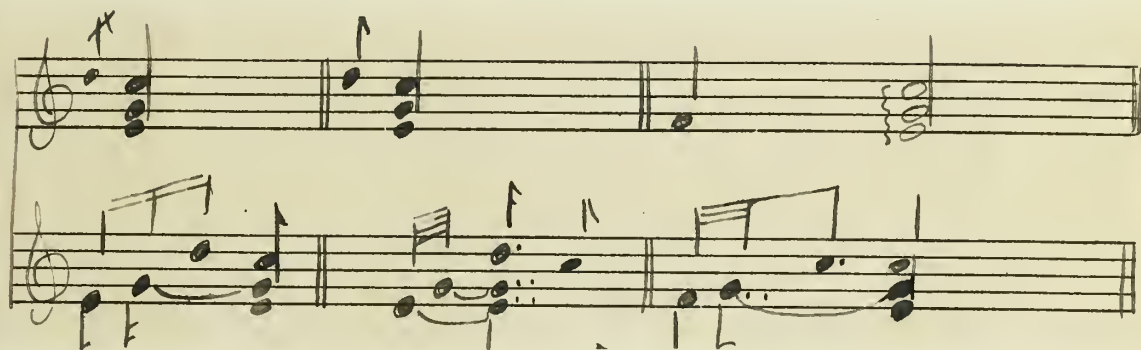




Arpeggio downwards and upwards occurs in Kleine Präludien, No. 3



When an appoggiatura is applied to an arpeggio chord; it takes its place as one of the notes of the arpeggio, and occasions a delay of the particular note to which it belongs equal to the time required for its performance; whether it be long or short.

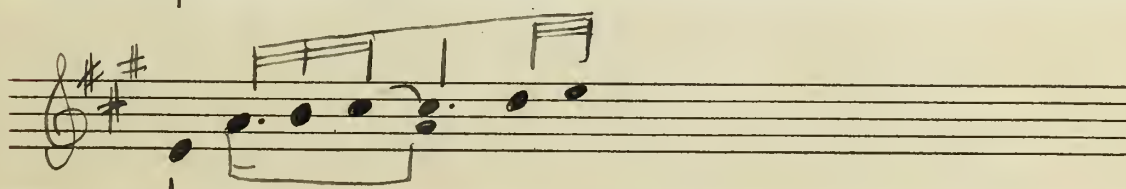


Arpeggio and acciaccatura indicated by signs.

### Sarabande Suite - A major



that is:





## Groppo



In Bach's time double dots were not in common use, and the single dot was employed to express prolongation in a somewhat less strict way than we are now accustomed to. Bach, Handel, and all their contemporaries often take the dot to mean a prolongation either more or less than one half.

## Sulte I, D minor.



## Concerning Graces of C. Ph. E. Bach

"Graces are useful, - in fact, indispensable. They serve to connect the notes, they enliven them, and give them a special weight and emphasis; they render them agreeable, and thus attract especial attention; they help to bring out the sense of the music whether it be sad, cheerful, or otherwise; they always contribute their share to the effect; they offer opportunity to the player to exhibit his gifts of style and expression; and an indifferent composition can be made more attractive by their aid; while without them even the best melody may appear empty and void of meaning."<sup>1</sup> But though the graces

1. Daunreuther, "Musical Ornamentation".



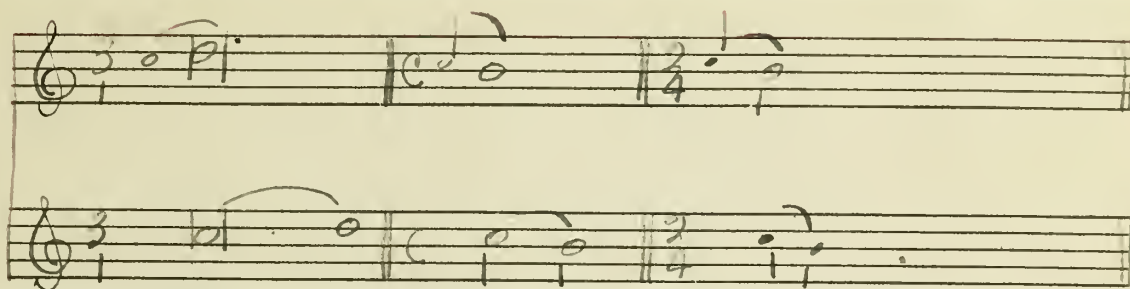


are very useful they may do much harm if they are ill-chosen or employed too frequently and in the wrong place. Therefore, those composers have done best who have plainly indicated the graces which belong to their pieces instead of trusting to the discretion of incompetent executants. Graces may be divided into two classes; those indicated by certain conventional signs or by means of certain small notes, that is graces proper; in the other class those for which no particular signs are in use, but which consist of many short notes written out in full, that is, divisions. All graces must be kept at a proper rate of speed, having regard to the duration of the main note as well as to the prevailing tempo and sentiment of the piece. Now and then a particular grace is indicated over a long note, although the grace is not of sufficient duration to fill up the entire note. In such case the final note of the grace must be dwelt upon until the next main note occurs, for all graces are introduced with the object of connecting the main notes one with another. All graces indicated by means of small notes belong to the following main note; therefore the main note which precedes a grace should never lose any part of its value, whereas the main note which follows the small notes will lose so much of its value as is required for the grace.

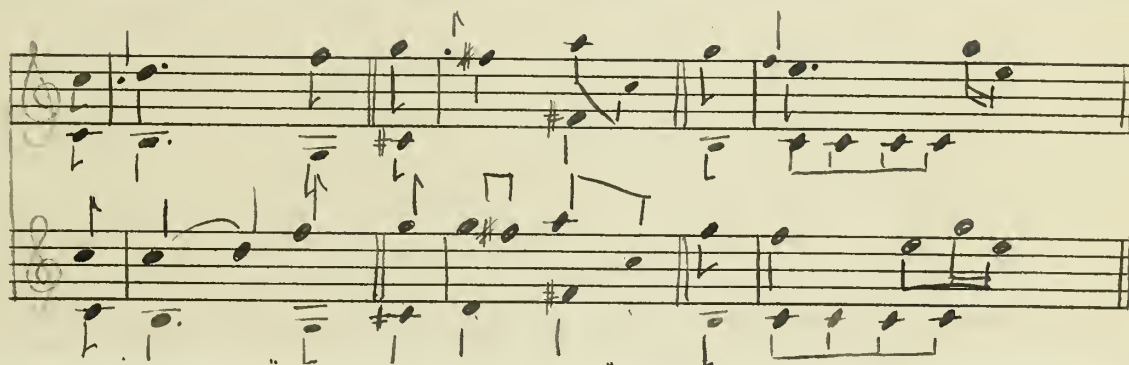
Appoggiature count among the most important and indispensable graces. They improve the melody as well as the harmony. They render the melody agreeable, for they form a smooth connection between one note and another. They give variety to the harmony which without them might seem too plain. The following example shows the manner in which appoggiatura are to be played - that is, louder than the following main note and its embellishments, and legato whether the legato be specially indicated by a slur or not. These directions



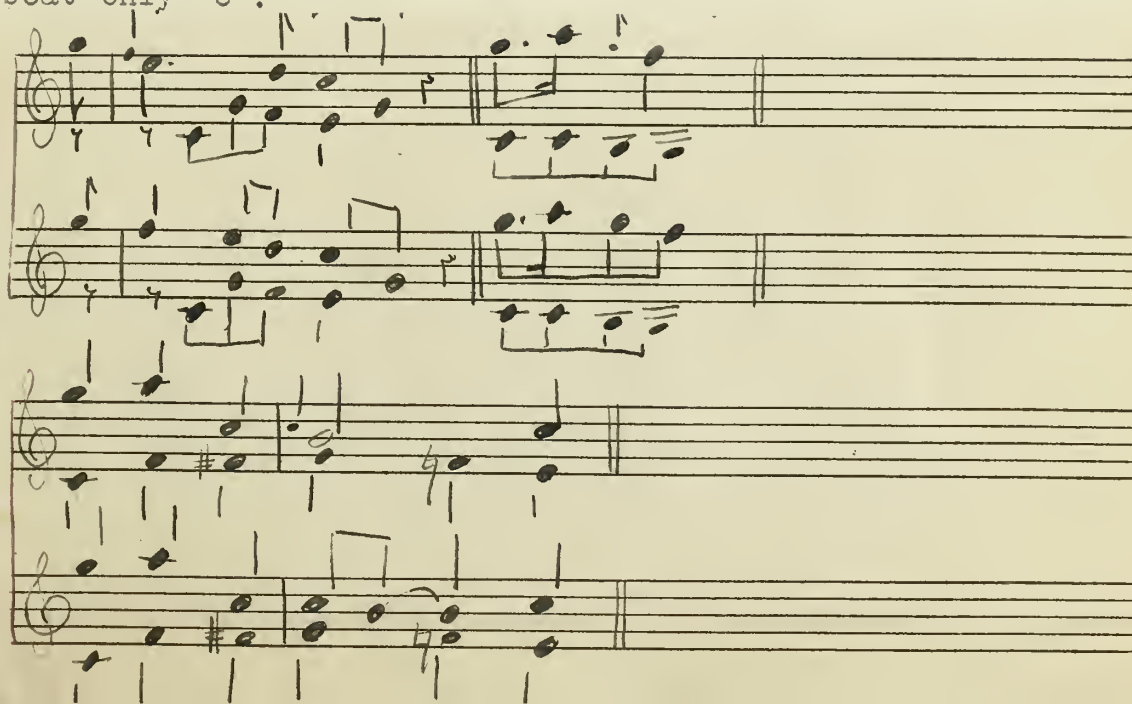
serve for all appoggiatura which are meant to connect the notes.



Appoggiatura sometimes consist in repetition of the preceding note  
 a sometimes not aa , and that the note following the appoggia-  
 tura may be an ascending one or a note making a skip.



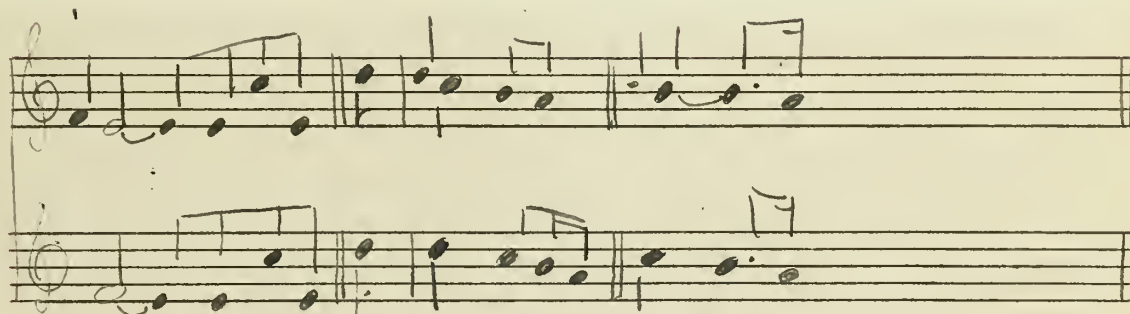
Vorschlage or appoggiatura commonly occur in square time both  
 on the down beat a and on the up beat b ; in triple time on the  
 down beat only c .



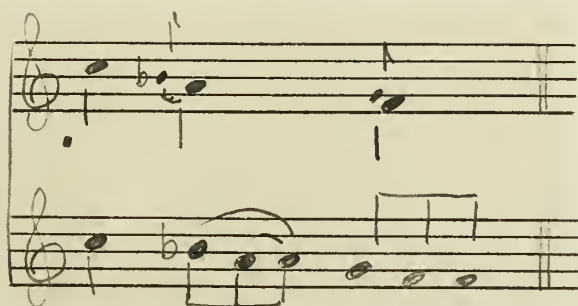


The common rule as regards the duration of the appoggiature is that they take half the value of a plain note, as at aa in one of the above examples; and two-thirds the value of a dotted note as at b .

Vorschläge (appoggiatura) which do not come under the common rule should be written out in full and fitted into the time of the bar.



Appoggiatura are to be played short when they fill up skips of thirds. In an Adagio, however, the effect will be more agreeable thus -



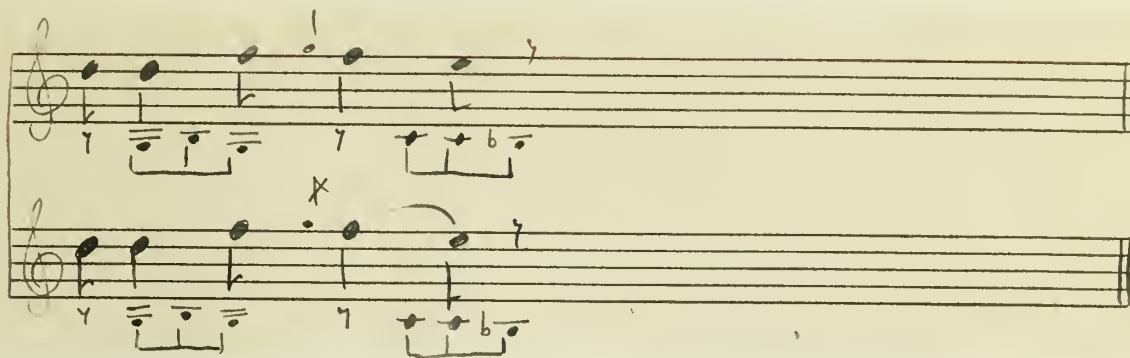
the appoggiature are better taken as triplets rather than as semi-quavers.

Occasionally there are reasons for interrupting the flow of a melody,





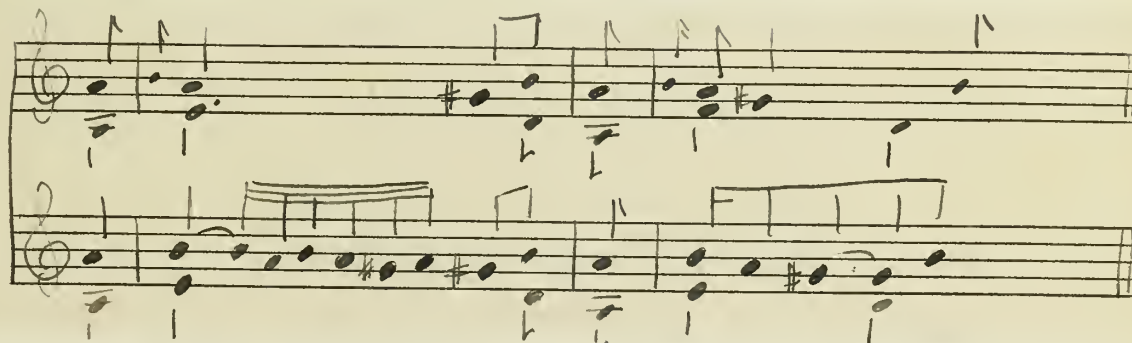
and in such case the appoggiatura ought to be short.



Appoggiatura before triplets are also played short, so that the triplets may not be obscured or the phrase mistaken for another phrase.



Both long and short Vorschläge may sometimes in addition be placed before such other Vorschläge as have been written out in full and incorporated in the bar. 1 When the main note is repeated and a Vorschlag precedes the repetition.



Shakes enliven the melody and are therefore indispensable. Formerly they were not often used in any other way than in connection with, or rather, after a Vorschlag,

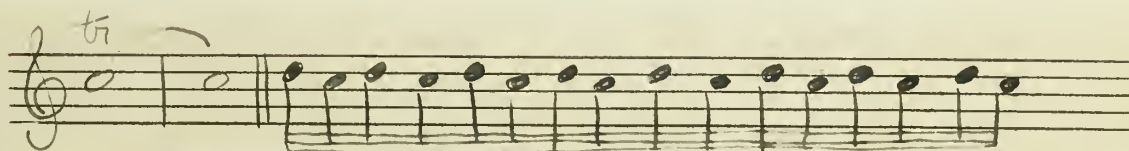


or upon the repetition of a previous note.

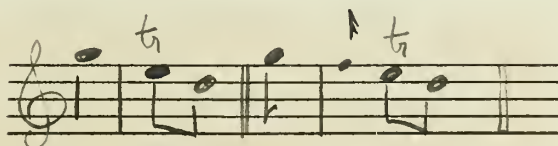




Now-a-days they occur in connection with moving and skipping notes, at the very beginning of a phrase; also upon prolonged notes as in the following example.



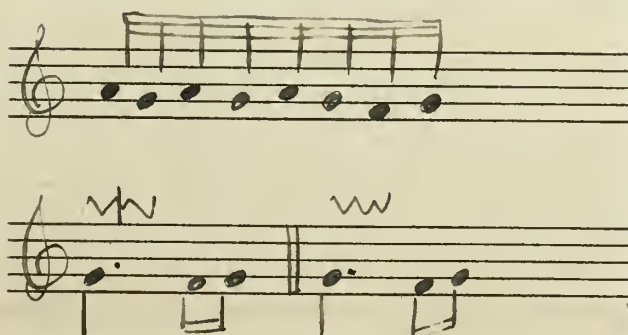
Shakes occur at a break in the phrase with a previous appoggiatura as well as after an appoggiatura.



The ordinary shake is correctly indicated by the sign  $\wedge\vee$ .



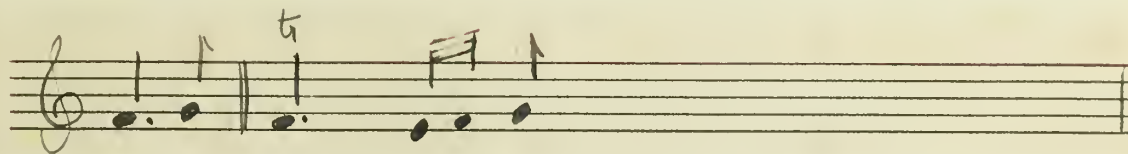
At times two little notes from below the main note are appended; they are called the Nachschlag (closing notes) and add much to the liveliness of the shake.



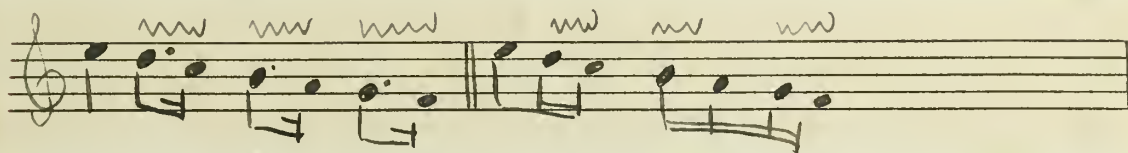




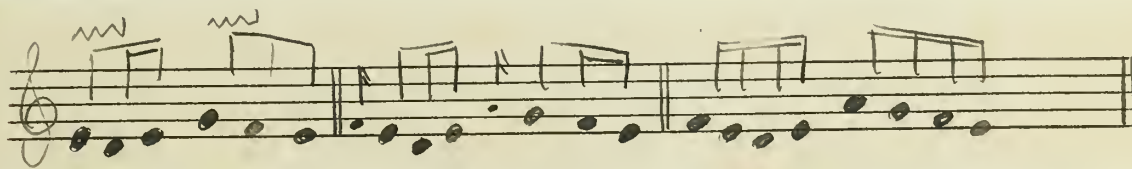
Dotted notes, succeeded by a short note ascending, may have a snake with the closing notes.



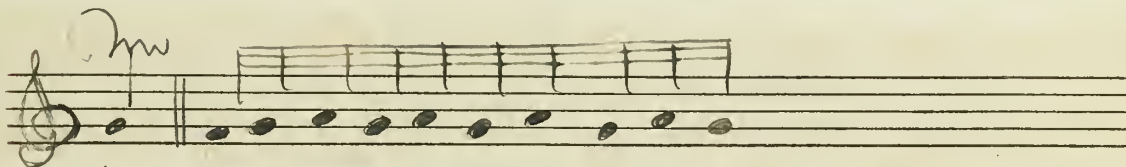
Shakes without closing notes are most serviceable in descending passages.



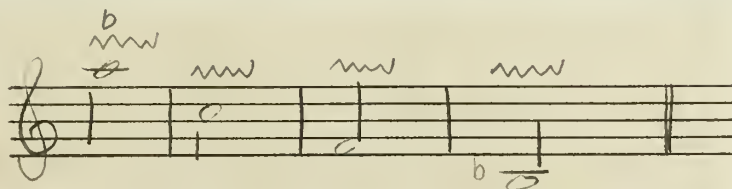
In very quick time it is sometimes expedient to replace a shake by appoggiatura.



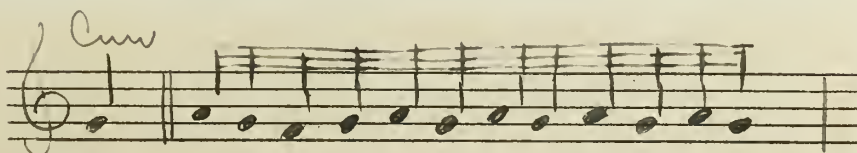
The snake from below, with its sign follows.



If shakes occur in a succession of skips the ordinary shake (without closing notes) is advisable, and it would be a mistake in such cases to introduce either a shake from below or from above.

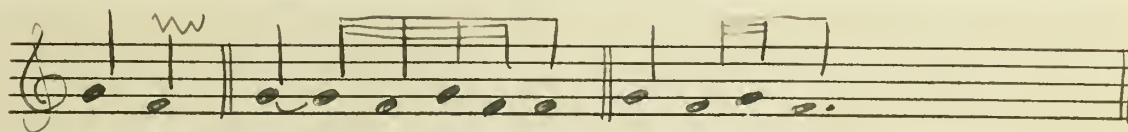


The shake from above is marked thus-

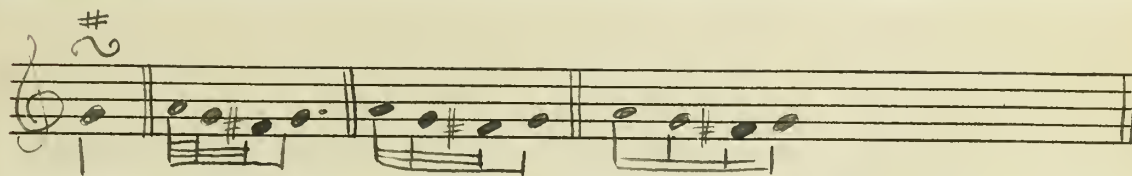




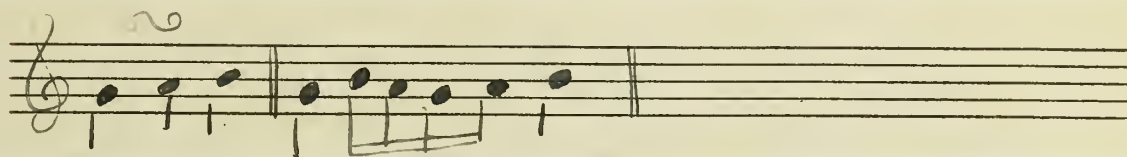
The imperfect shake, transient shake, or Prall-triller, which differs from both shakes by its sharpness and brevity follows.



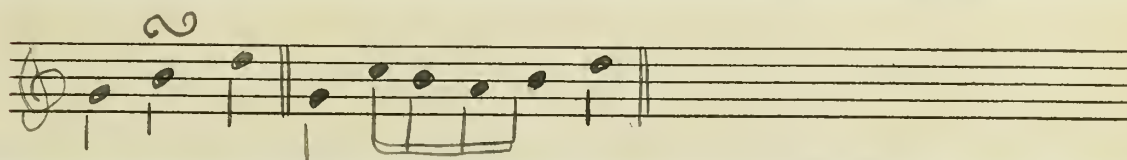
The turn (Doppelschlag) is a single grace which serves to render a melodious phrase pleasant and effective. Its sign and execution are as follows.



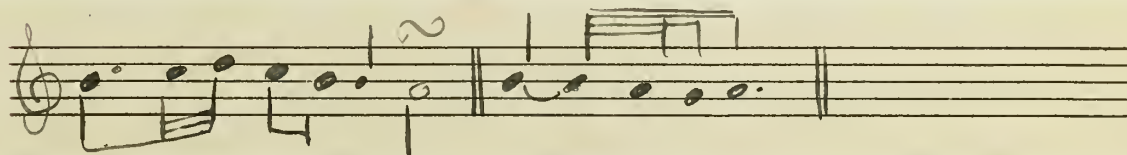
This grace occurs upon moving notes



upon skipping notes



at a break in the phrase



at cadences

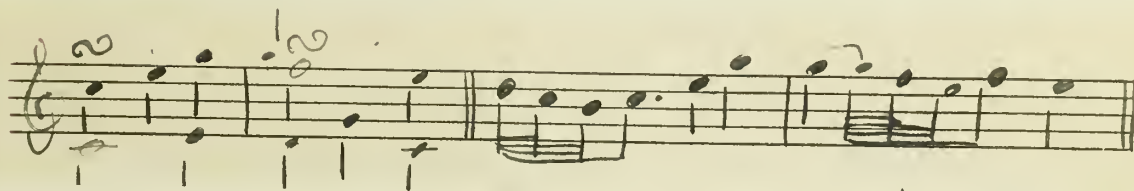


upon Fermatos

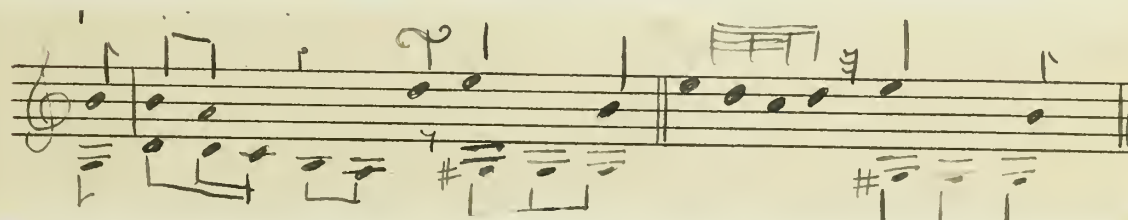




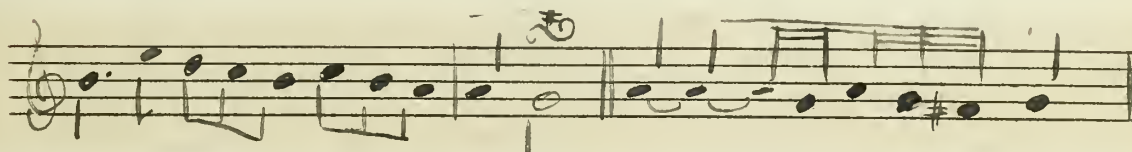
at the beginning of a phrase



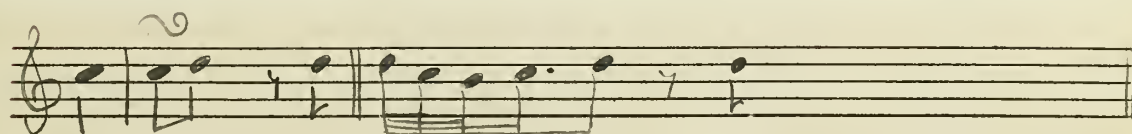
as well as in the middle



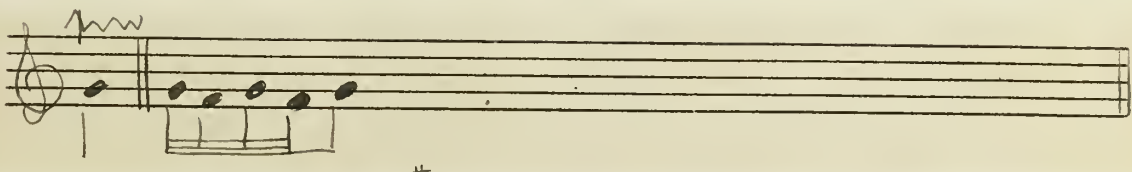
after an appoggiatura at the end



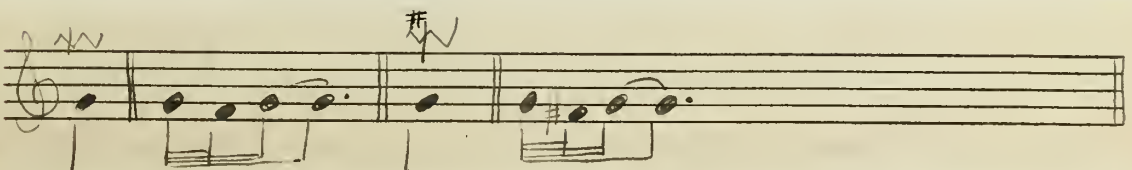
over a repeated note.



The mordent is an indispensable grace; it connects the notes one with another, adds fulness to the sound. The sign for a long mordent and the proper execution is as follows.



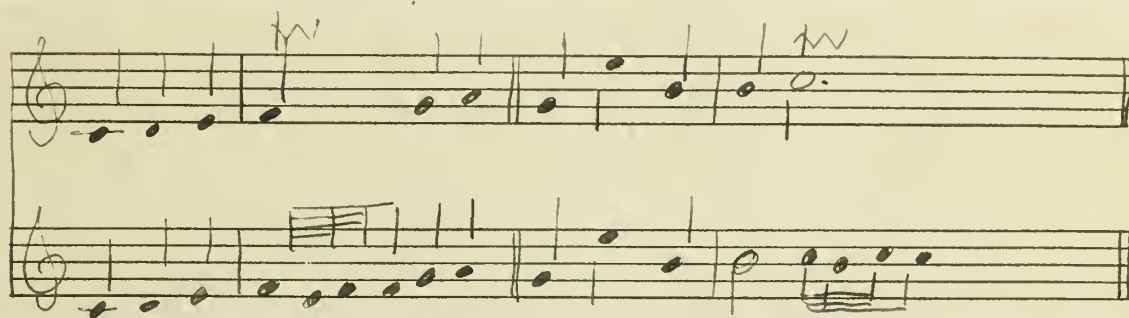
The sign for the short mordent and its effect is



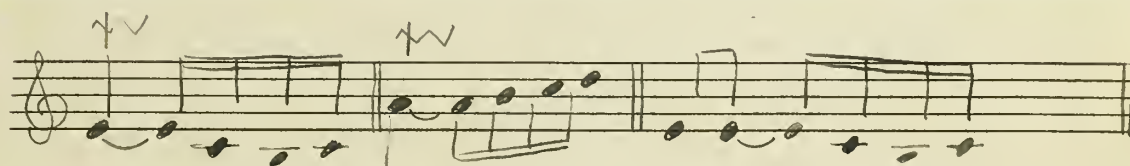




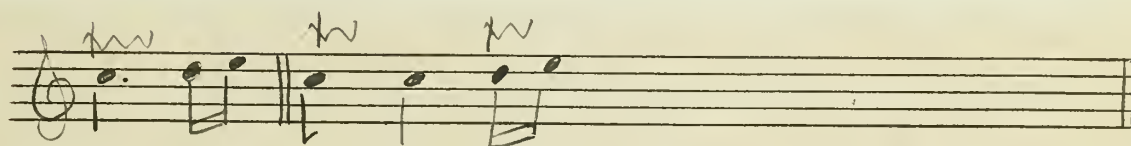
The mordent serves to connect legato notes when they move diatonically or skip, also when they are furnished with an appoggiatura.



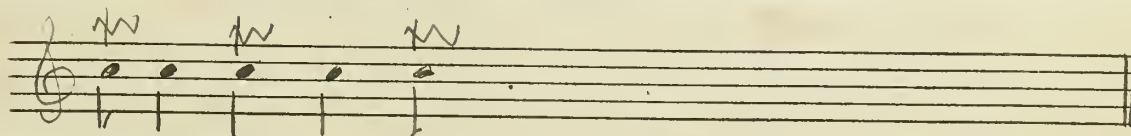
The mordent serves to fill up sustained notes; it is found over tied notes.



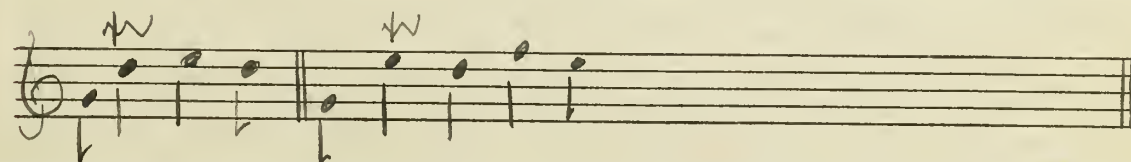
over dotted notes



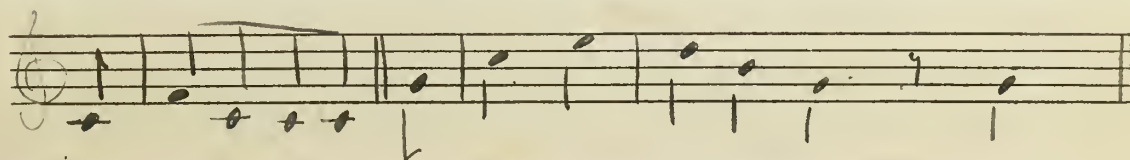
and groups, consisting of repetitions of the same note



or of changing intervals.

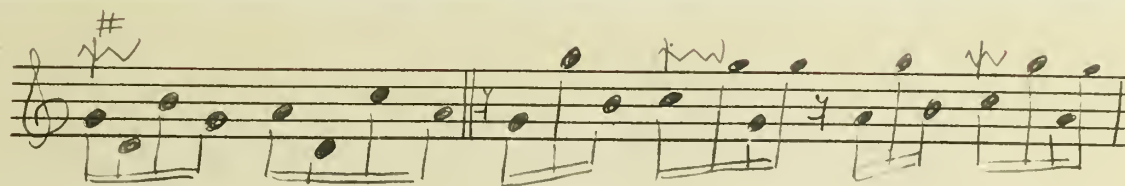


A mordent applied to skips and staccato notes has a brilliant effect. For this purpose it is generally played short. It is found over notes which determine the harmony and which require special stress,

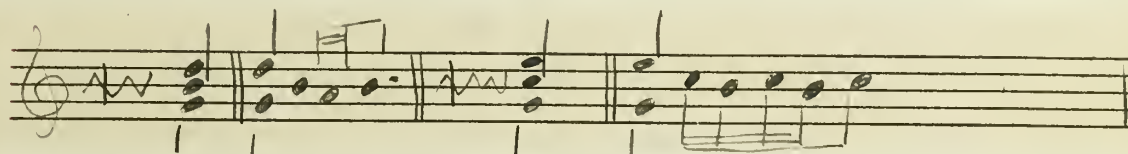




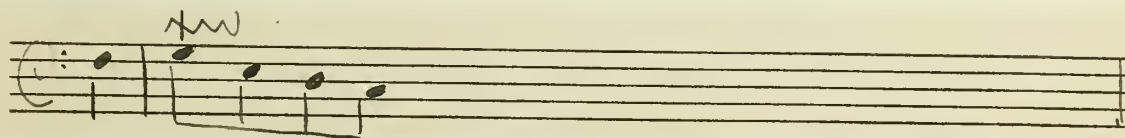
in connection with certain passages consisting of broken chords,



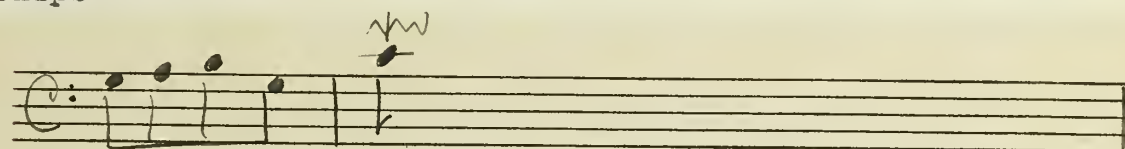
over the middle note of full chords.



The mordent occurs in the bass more frequently than other graces, though its sign is rarely marked in the bass part; it occurs over ascending notes.



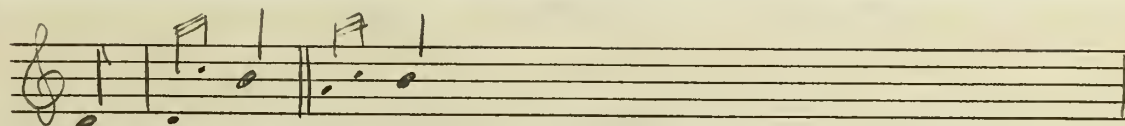
over skips



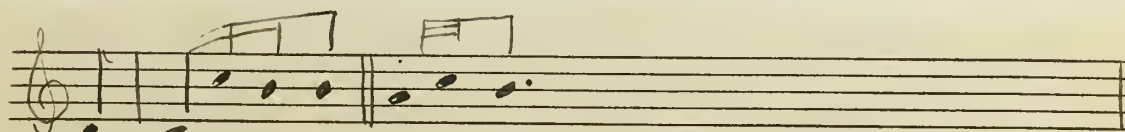
### The "Anschlag"

The note preceding a main note is repeated, the second above the main note quickly added thereto, and finally the main note is struck; or, the second below, quickly followed by the second above, are made to precede the main note; this is called an anschlag.

An anschlag may be shown as follows:



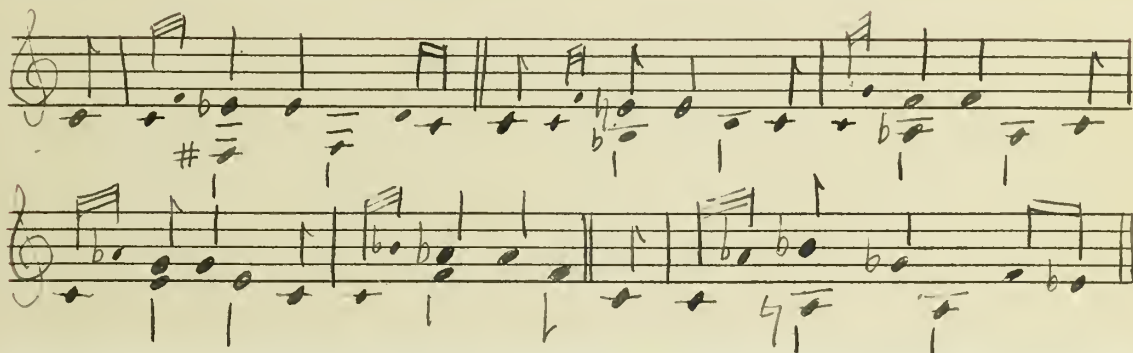
There are two kinds of Anschlag.





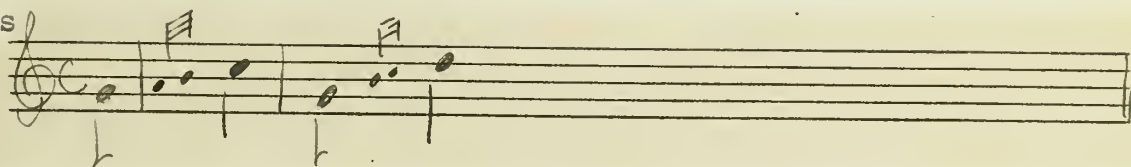


The other kind of *anschlag* often contains a dot between the two tiny notes; whereas the kind first mentioned does not admit of such a change.

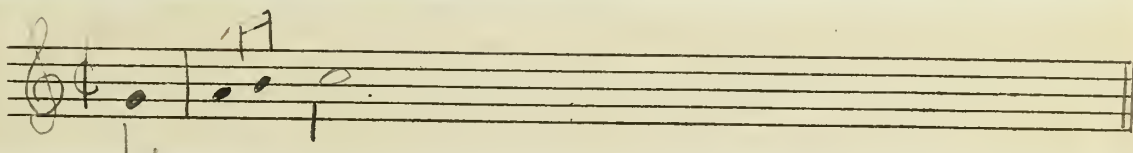


The *Schleifer* or slide occurs both with and without a dot. The slide without a dot consists of two or of three little notes, which are played before the main note.

The slide of two notes are indicated by two little demisemi-quavers

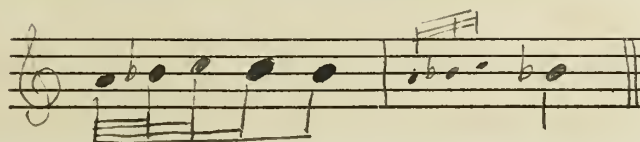


In  $\frac{2}{2}$  time semiquavers will suffice.



A slide of two small notes differs from one of three tiny notes in two ways - first, the former always occurs before a skip, while the latter may occur otherwise; secondly, the former are always played rapidly whereas the latter need not be so played.

The execution of a slide of three tiny notes follows.

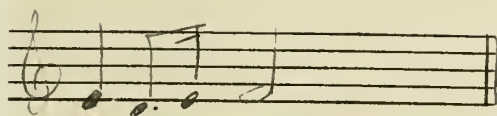


All dissonances are more fit to express emotion than consonances;



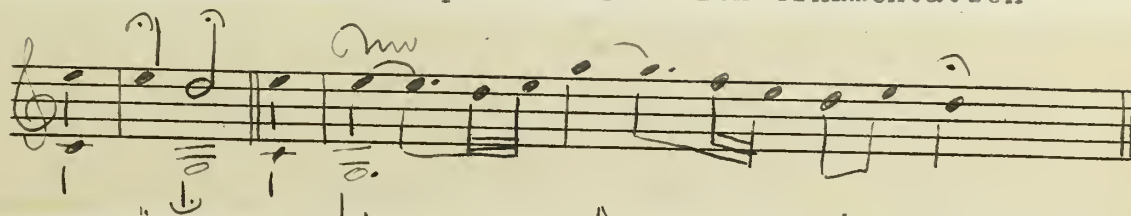
this grace is more often applied to the former than to the latter - it is thus frequently placed over a dissonant and prolonged note which it partially fills up. Under such circumstances it is also used in an Allegro movement, particularly when a passage is changed from major to minor. The Schleifer or slide of three little notes will readily convey an impression of sadness whereas the slide of two notes with an intervening dot will as readily arouse a sense of pleasant satisfaction.

The slide of two notes with a dot may be thus shown



#### Ornamentation of the Fermata or Pause

Pauses are often introduced with good effect; they arrest attention. They are indicated by a small slur with a dot under it thus and are dwelt upon as long as the character of the piece may demand. A Pause is sometimes introduced for the sake of expression, though it may not be specially indicated. Apart from this, Fermatas occur in three ways: a stop is made either upon the next to the last note, or upon the last note of the bass, or upon a rest after the bass note. The sign for a pause should be placed over the note where the interruption of the time begins, and perhaps also at the end of such interruption. An example follows with ornamentation



Leopold Mozart 1719-1787

Mozart occasionally calls things by different names, but in substance his directions and examples are in accord with those of his



North German contemporaries - Quantz, Marpurg, C. Ph. E. Bach. He inclines somewhat towards the lax ways of Italian violinists and vocalists, and fails to distinguish with sufficient clearness between improvised divisions and graces proper. He has three sorts of "Mordant", and lumps together both long and short mordents, the *auschlag* and the turn.

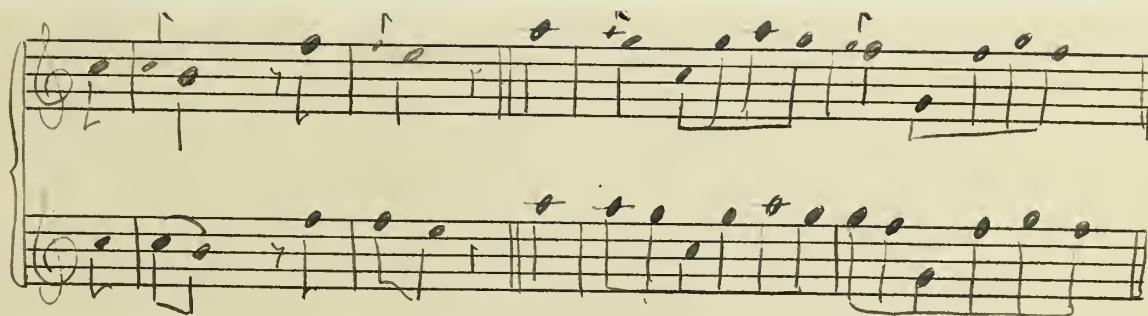
According to Mozart

(a). short appoggiature indicated by small semiquavers are to be played as quickly as possible.

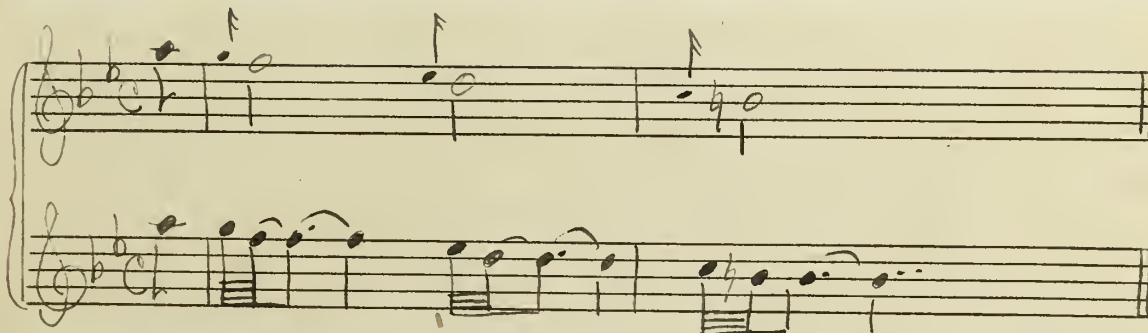
(b). All shakes, even the shortest transient shakes, start with the upper accessory.

(c). Passing appoggiature follow one main note and precede another, thus connecting the two - they belong to the time of the former.

Long appoggiatura



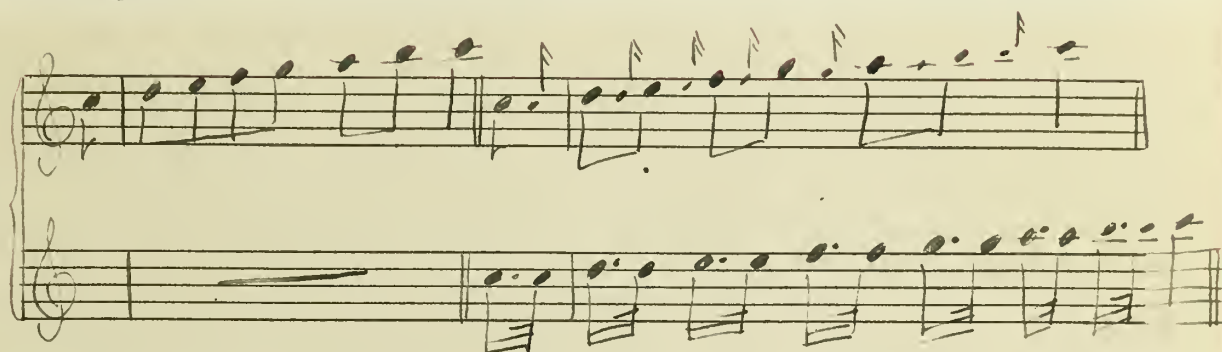
Short Appoggiature. The grace notes as quick as possible; stress on the main note.



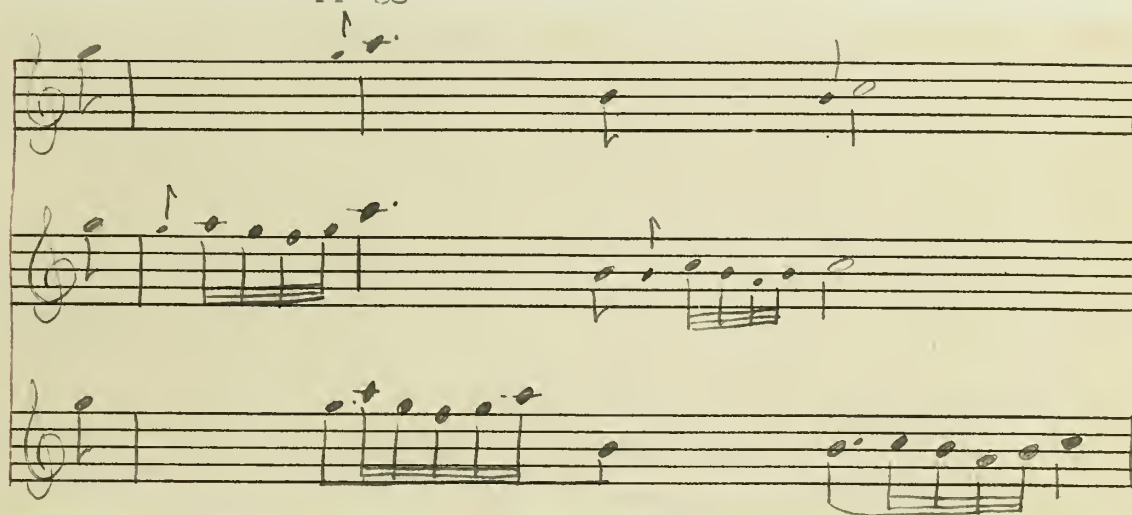




Passing appoggiature can be applied to ascending or descending scale passages.

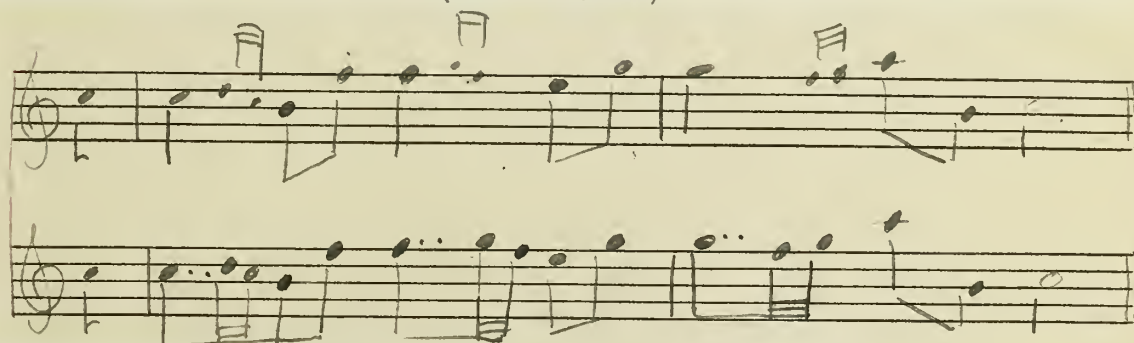


Combination of appoggiatura and turn.

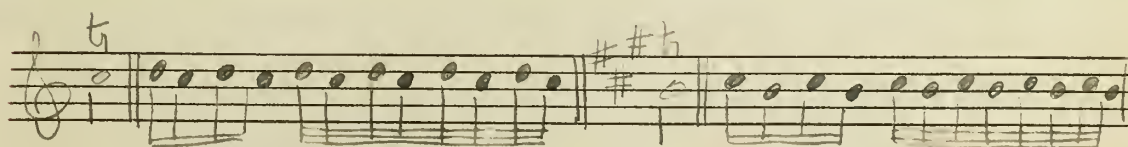


After beats

(From below)



Shakes with the major second.



Shakes with the minor second.

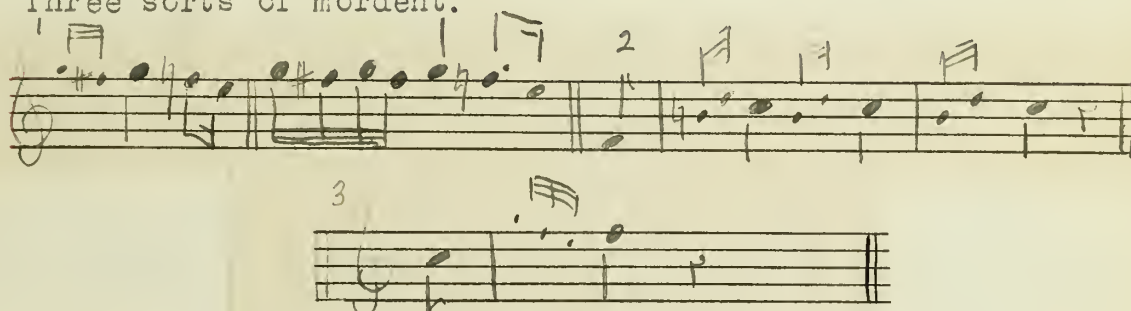




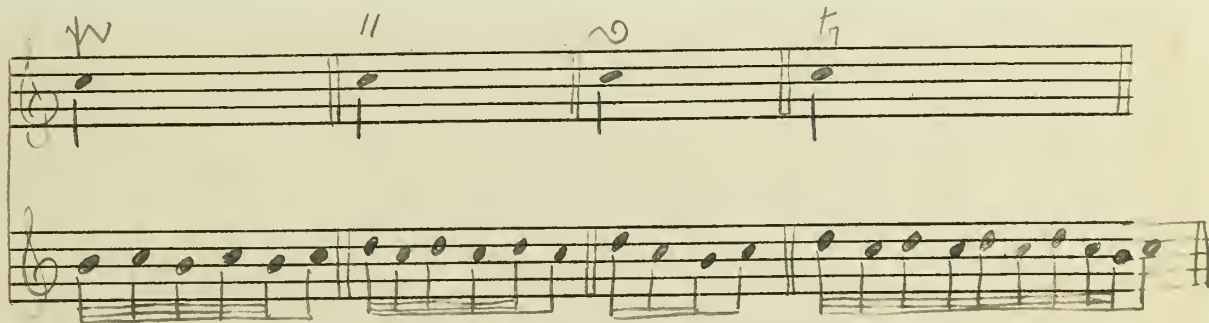
A simple shake, beginning with the upper accessory.



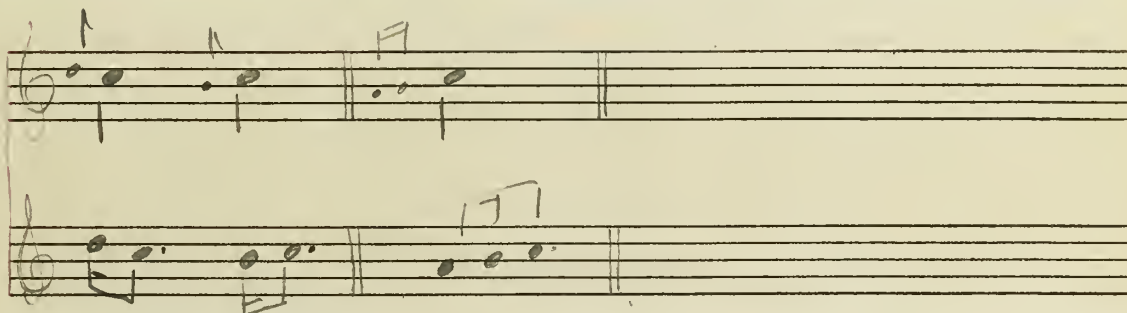
Three sorts of mordent.



Niccolo Pasquali, born in Italy, settled in Edinburgh, 1743, and died there 1757.



Appoggiatura Slide



Johann Christoph Friedrich Bach, 1732-1795





1- wavy line

2- wavy line

3 wavy line

4- wavy line

5 wavy line

6 # wavy line

7 4 wavy line

8 b b wavy line

9 wavy line

11 # wavy line

12 wavy line

13 wavy line

1. The trill
2. Trill with after-beats
3. Trill from below
4. Trill from above
5. Half or Prall-triller
- 6, 7, 8, 9, 10. The turn
11. Turn
12. Turn from below
13. Long mordent
14. Short mordent

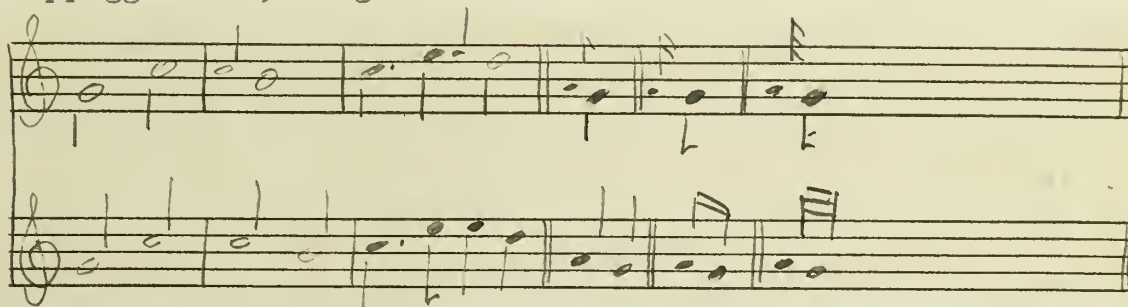
14 # wavy line



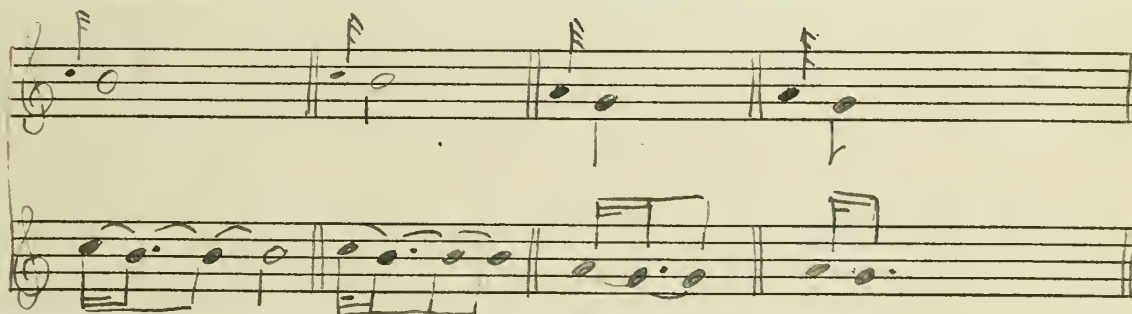
## Daniel Gottlob Turk

Turk's school marks the transition from the treatment of the clavichord and harpsichord to that of the piano-forte. With regard to ornaments, the examples and explanations cannot be strictly applied to compositions anterior to those of C. Ph. E. Bach.

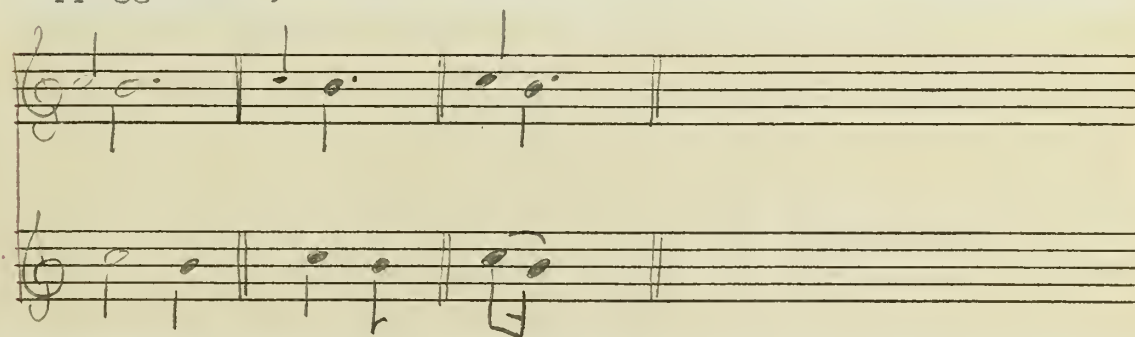
## Appoggiatura, Long



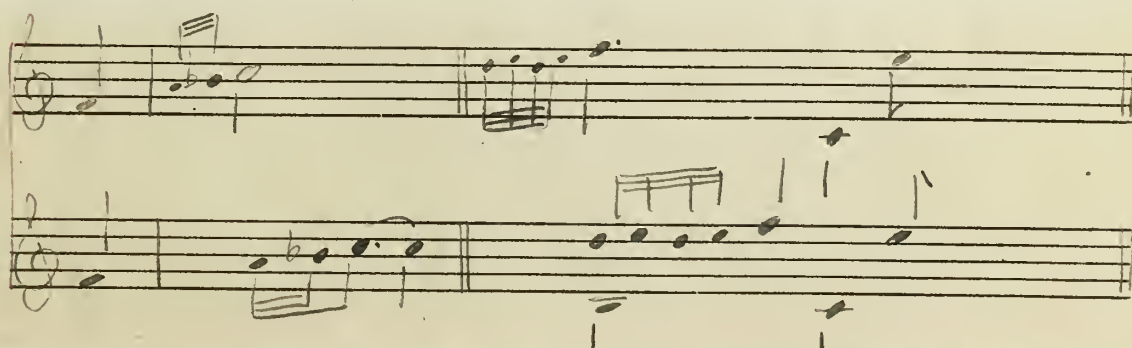
## Appoggiatura, short.



## Appoggiatura, before dotted notes.



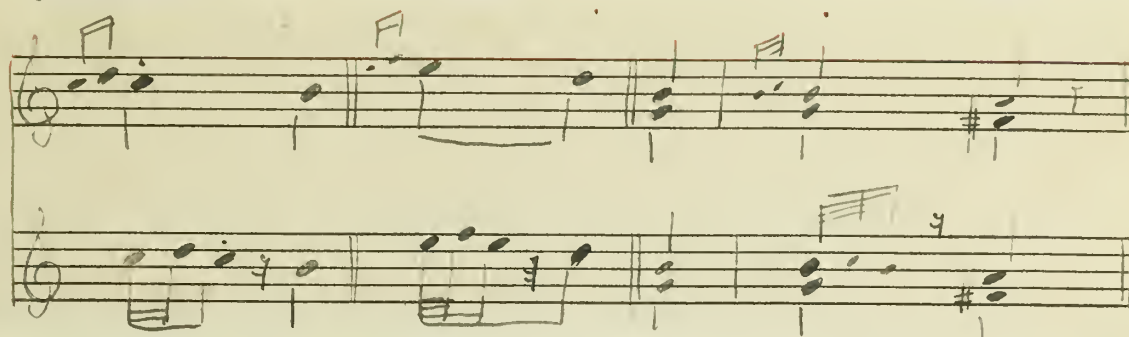
## Schleifer (slide)



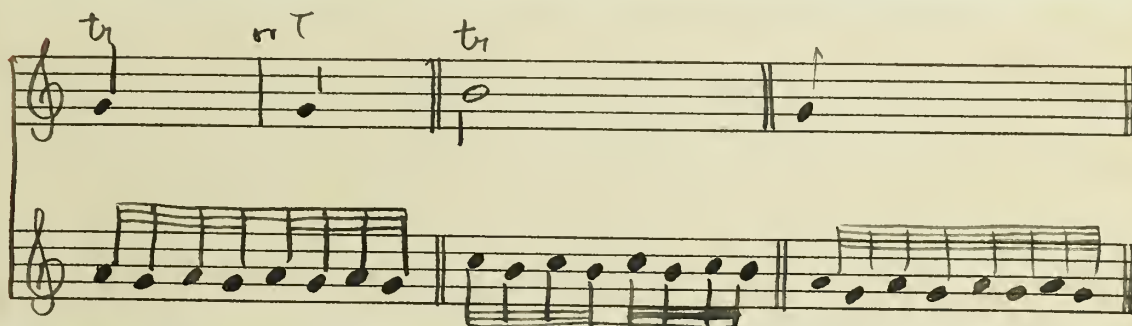




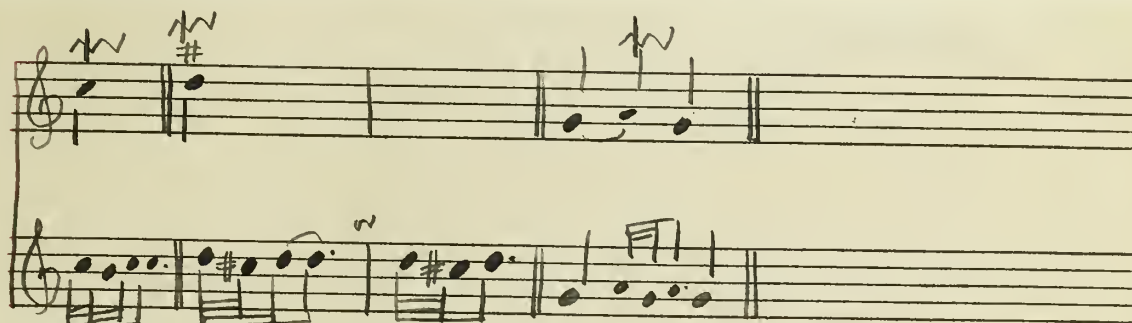
## Schneller



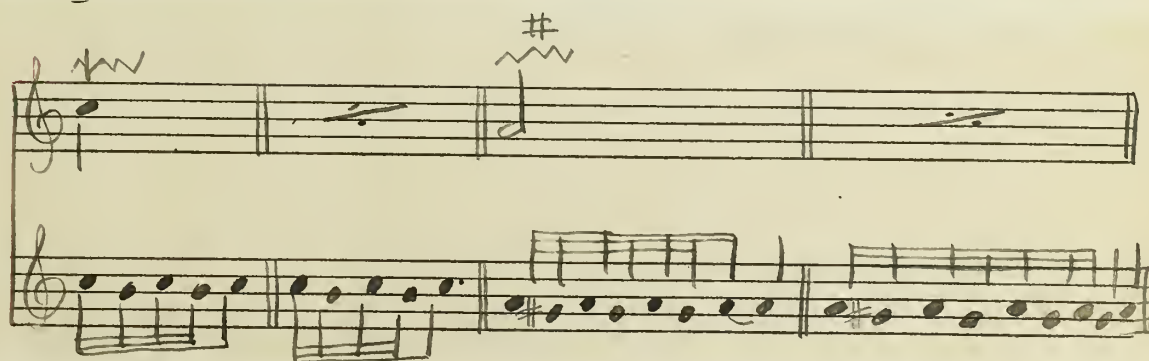
Trill marked tr or t



Mordent, short.



Mordent, long.



Acciaccatura and Arpeggio combined.





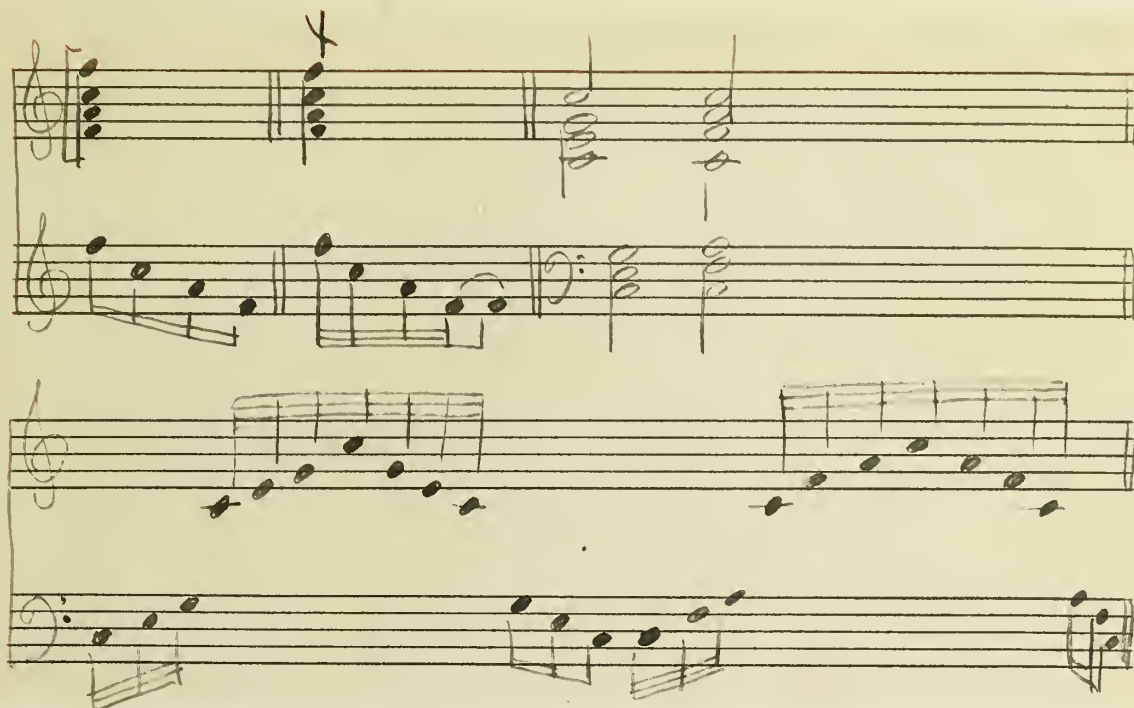
*Turn*

This section contains eight staves of handwritten musical notation. The first staff shows a treble clef with a G4 chord and a second staff with a G4 chord. The third staff begins with the word 'Turn' and a wavy line, followed by a series of eighth notes. The fourth staff continues with eighth notes. The fifth staff shows a series of eighth notes with a '1' above the first note. The sixth staff shows a series of eighth notes with a '2' above the second note. The seventh staff shows a series of eighth notes with a '4' above the fourth note. The eighth staff shows a series of eighth notes with a '4' above the fourth note. The notation includes various accidentals (sharps, flats) and dynamic markings (f, p).

Various sorts of Arpeggio

This section contains two staves of handwritten musical notation. The first staff shows a treble clef with a G4 chord and a series of eighth notes. The second staff shows a series of eighth notes with a '4' above the fourth note. The notation includes various accidentals (sharps, flats) and dynamic markings (f, p).



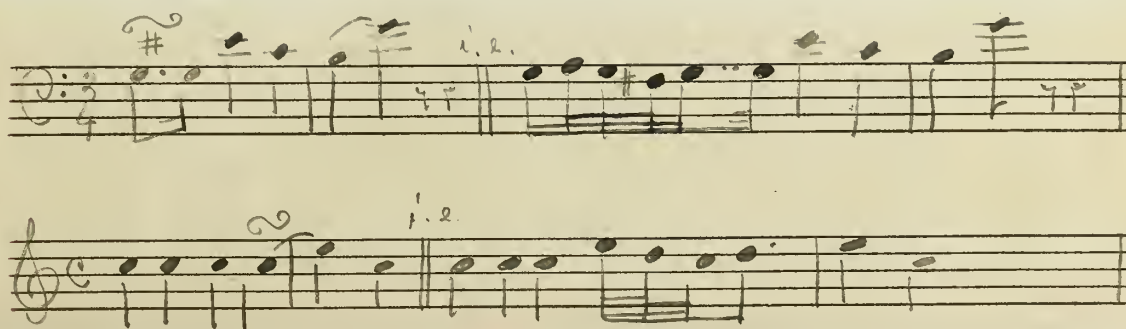


### Gluck 1714-1787

Gluck's ornaments are of the simplest: appoggiature long, or short, the duration determined by the tempo and the prevailing sentiment, ordinary turns and shakes, slides, and the combination of short appoggiatura from above or below with shakes.

Hayden (1732-1809) has again and again acknowledged his obligations to C. Ph. E. Bach. In the matter of ornaments especially, he faithfully followed Bach's way. Any puzzle as to Hayden's intentions when he marks a grace by a sign may be solved by reference to C. Ph. E. Bach's directions stated above.

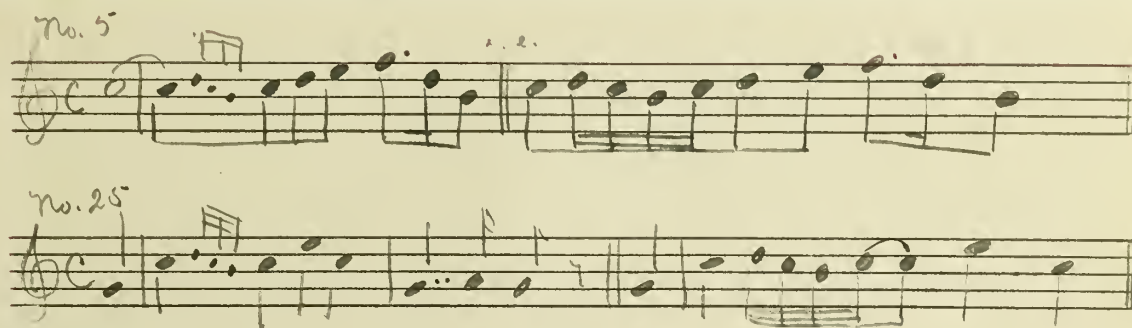
The following turns have been misinterpreted in some editions of Hayden's sonatas







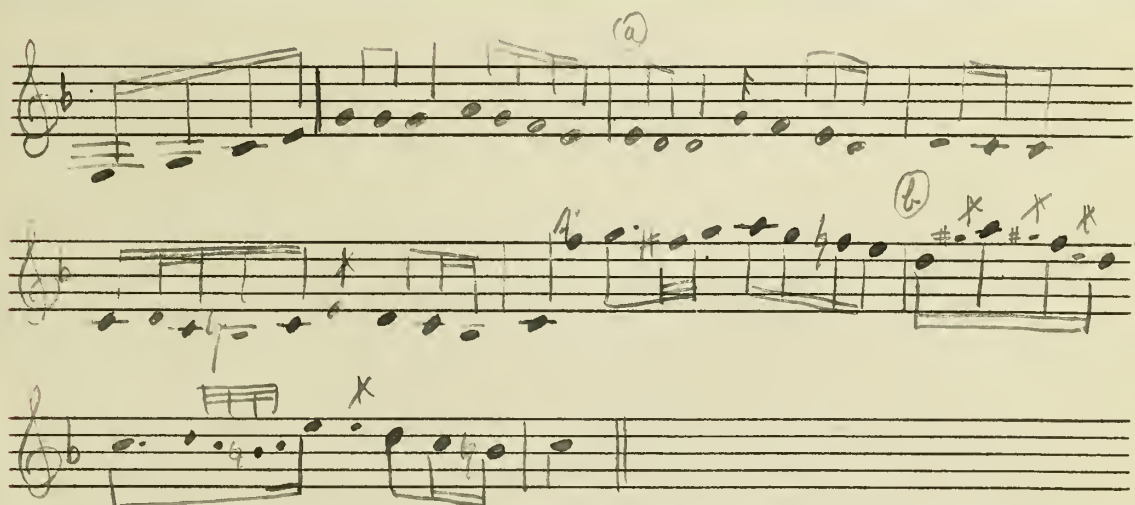
And also in the piano forte score of the "Creation" Nos. 5 and 25, where the tempo regulates the speed of the turns



W.A. Mozart (1756-1791) followed his father's practice in the rendering of ornaments.

Sonata in A minor

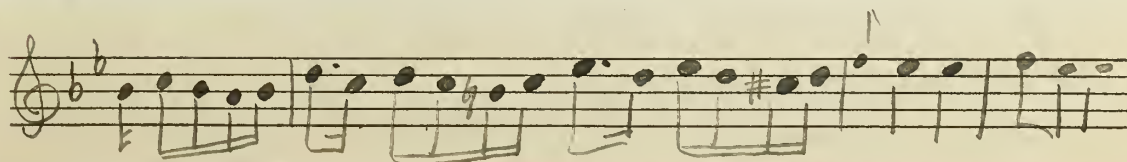
Andante Cantabile



These appoggiature are to be played as long ones. Some editors of Mozart's work use for either long or short appoggiature. This above phrase should be played as follows



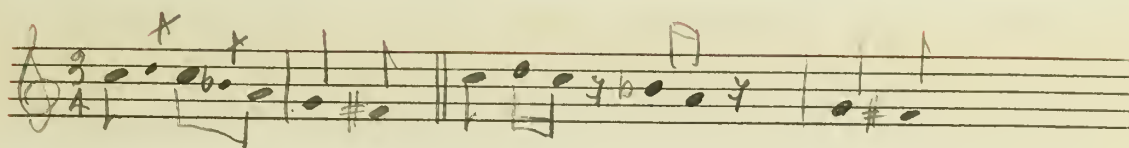
Long appoggiature Sonata in B<sup>b</sup>.





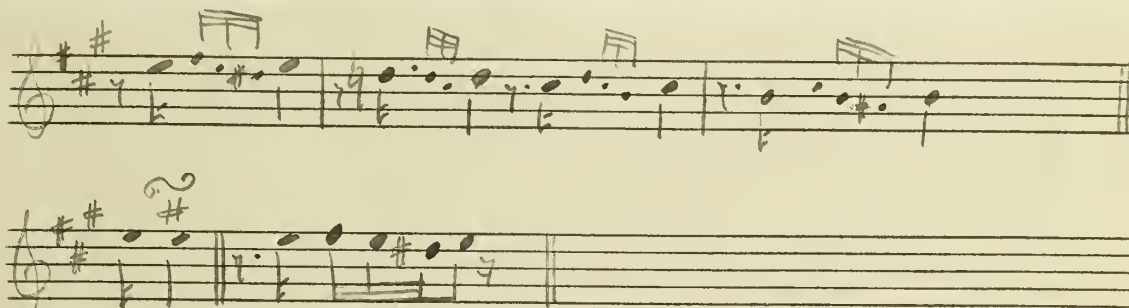
Short appoggiature

Sonata in C.



Turn, over a note

Sonata in A.



Shakes. Concerto in A, No.10.

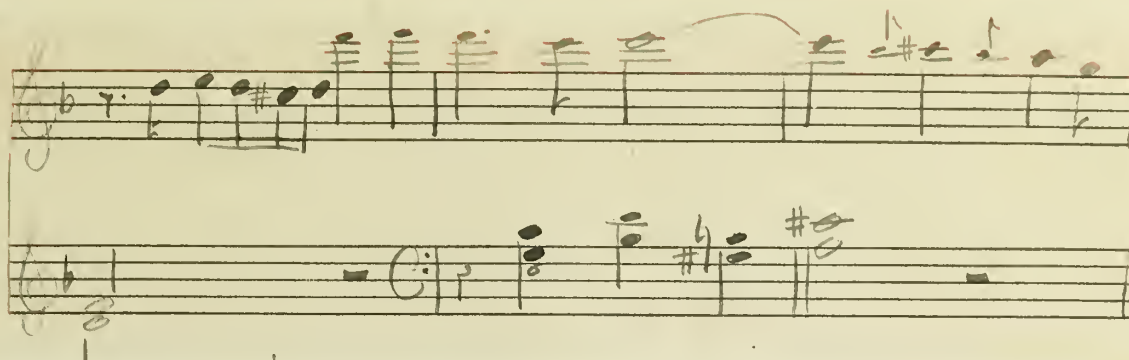
Allegretto

Written

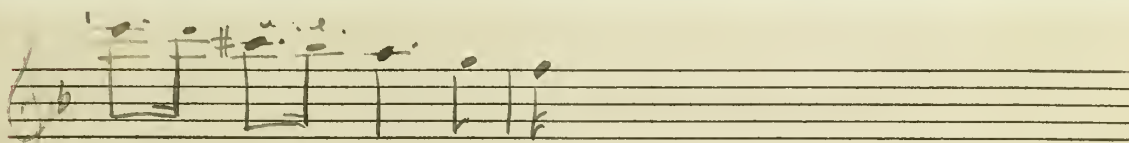


The "Nachschlag" occurs in Mozart's Concerto in D minor





that is -



### Beethoven 1770-1827

Towards the middle of Beethoven's career, about 1800, the piano forte had everywhere superseded the clavichord and harpsichord. Beethoven was the greatest pianoforte player of his time. No one so much as he saw the capabilities of the instrument for rendering emphasis - all that is now included under the rather awkward term, phrasing - as well as for the infinite intermingling of sounds, which can be produced by means of the pedals. The traditional ways of North German clavier players had been firmly impressed upon Beethoven in his youth at Bonn, when his master, Neefe, brought him up on C. Ph. E. Bach's "Versuch" and J.S. Bach's Preludes and Fugues; and that his touch cannot have been what is now understood by a "pianist's touch" but rather the touch of a clavier player, that is, a finger more than a wrist touch; so much so that his notation often implies legatissimo where a virtuoso of today might hardly suspect the need of ordinary legato.

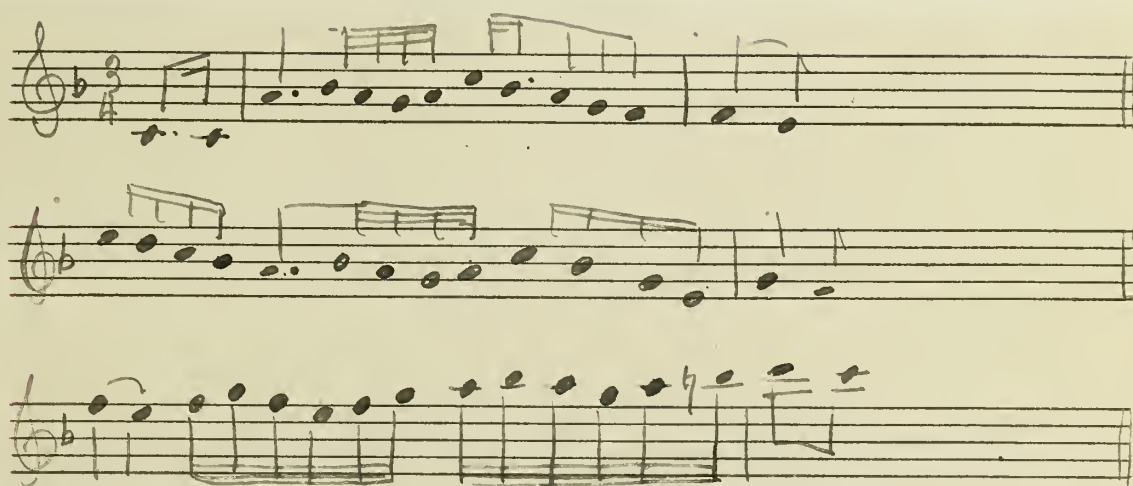
The question may be asked, Did the novel use he made of the resources of the pianoforte in any affect the rendering of ornaments?



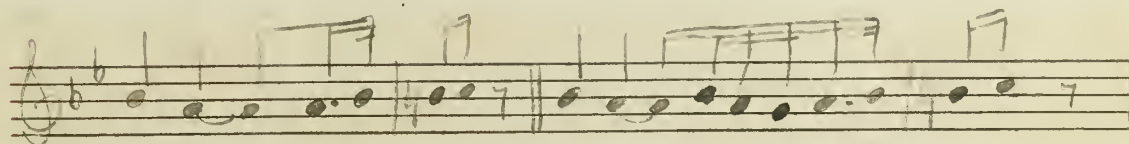


Far less than modern editors appear to believe. Up till about the date of the Pianoforte Concerto in C minor, Op.37, which was written in 1880, ornaments in Beethoven are to be rendered exactly as directed by C. Ph. E. Bach, Turk, and Clementi - from about that date onwards a change in two respects only is required: (a) shakes of some duration are to be started with the main note, since on the pianoforte the harmonic significance of the main note, especially when it is struck firmly in forte passages, is thus more readily understood. (b) The effect of the "Bebung" is to be produced in a new way by the reiteration of a note with a regular change of fingers, increase and decrease of speed and of sound, together with the use of the pedals. Examples of Beethoven's ornaments follow

Sonata in F minor Op.2, No.1



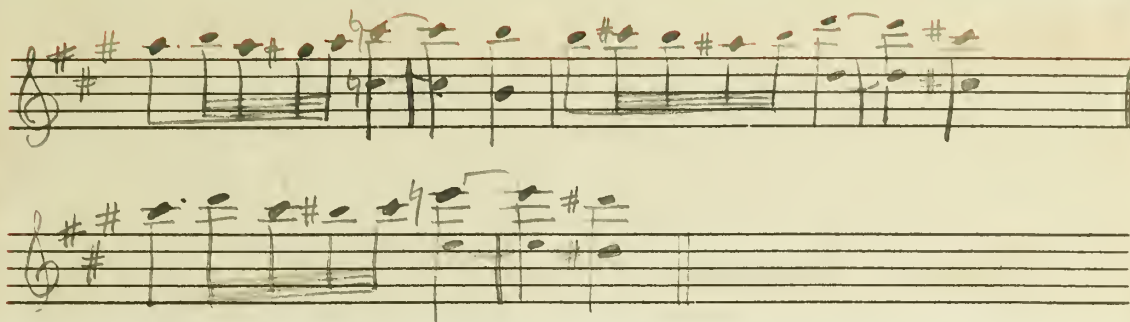
Sonata in F for pianoforte and violin. Op.24 - Adagio, bar 35



Sonata in A, Op.2, No.2

Bar 70. Allegro Vivace



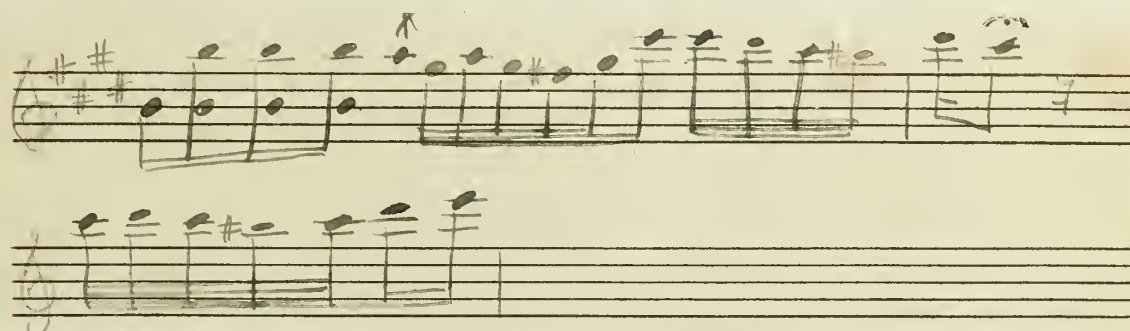


Sonata in C, Op. 2, No. 3

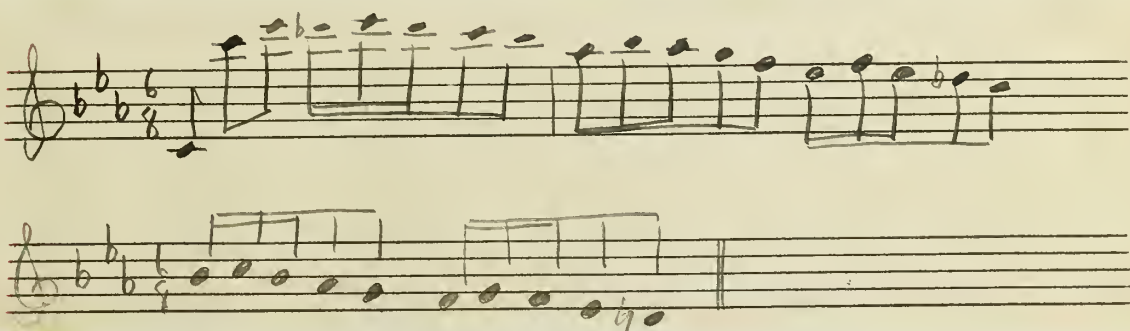
First movement - bar 27



Sonata in C, Op. 2, No. 3



Sonata in E<sup>b</sup> Op. 7

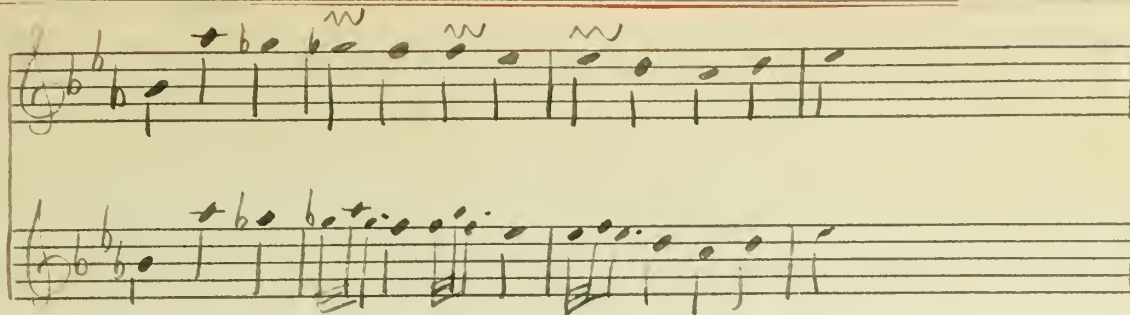


Sonata patetica Op. 13

Allegro de molto e con brio

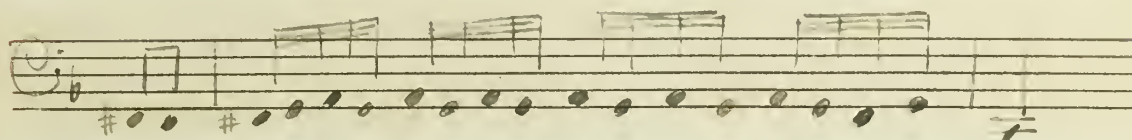






Sonata in F, Op. 10, No. 3.

Allegro



Sonata in D, Op. 10, No. 3.

Presto



Sonata in E, Op. 14, No. 1

Allegro - Bar 8



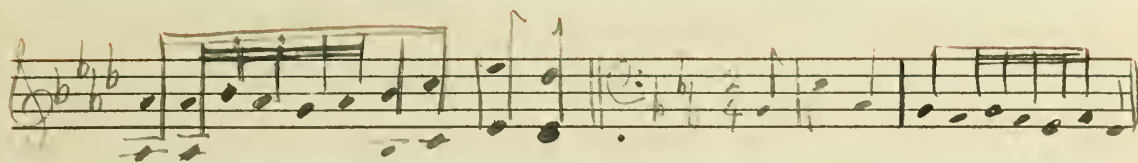
Sonata in B flat Op. 22

First movement, Bar 10.



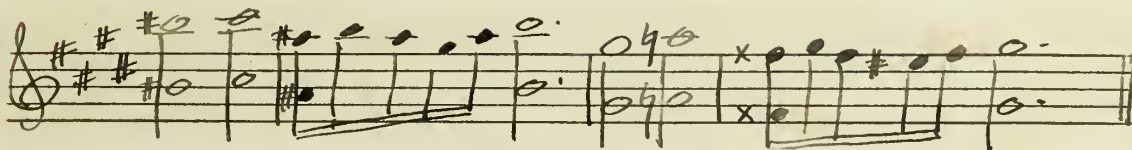
Sonata in E flat, Op. 27, No. 1





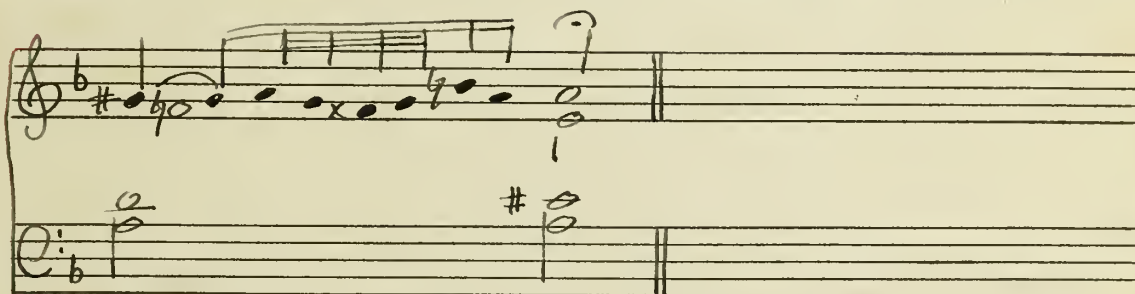
Sonata in C sharp minor, Op. 27, No. 2.

Presto agitato

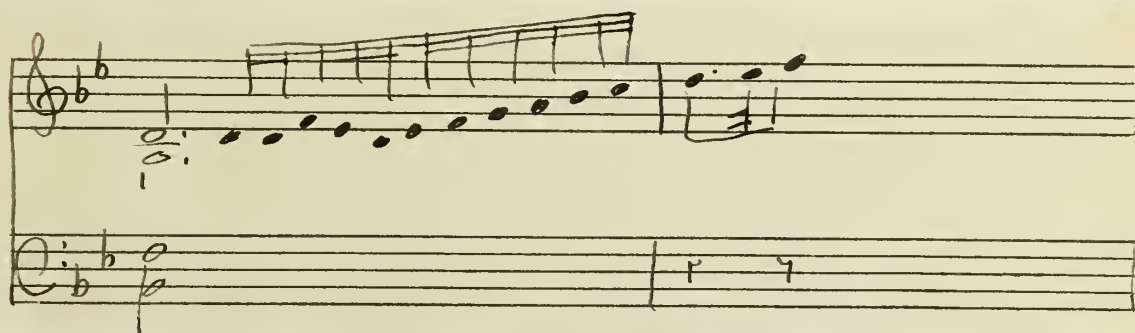


Sonata in D minor, Op. 31, No. 2

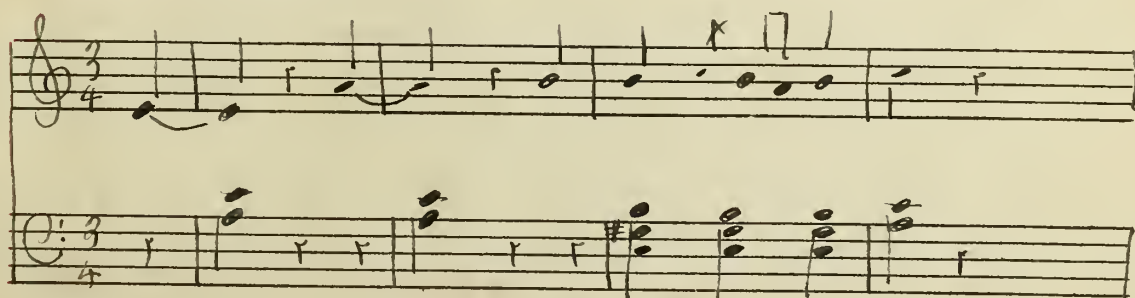
First movement



Second movement

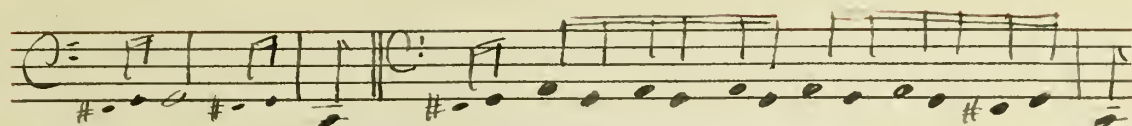


Sonata in A, Op. 69

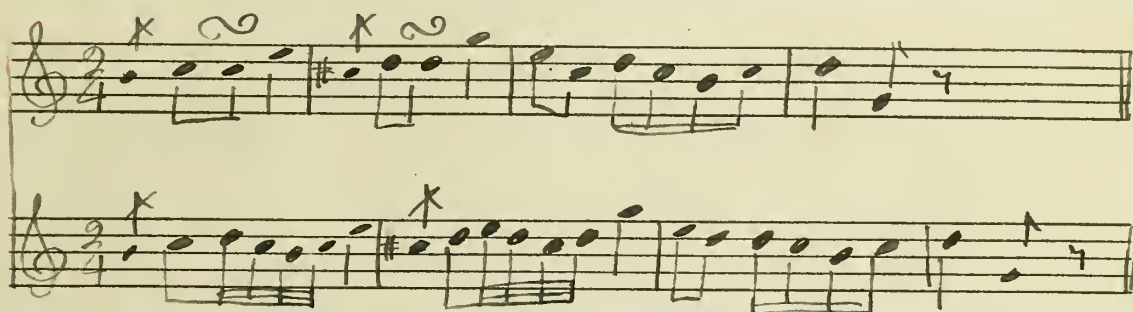




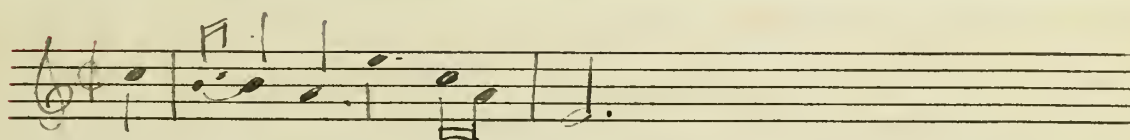
Weber 1786-1826  
Sonata in C, Op.24.



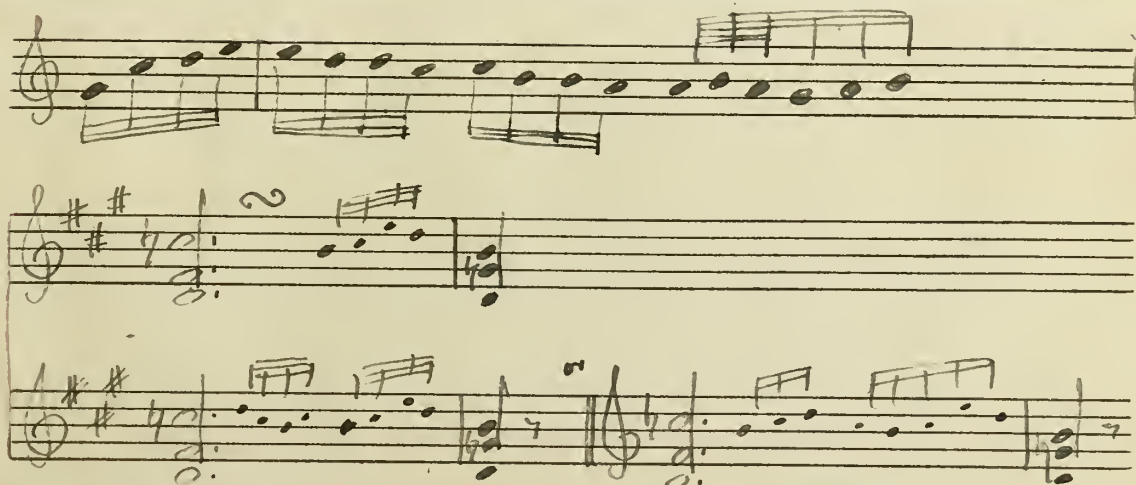
Op.3, Rondo



Shubert 1797-1828  
Sonata in A minor Op.42



The Schneller above is meant to precede the main note. In the Andante paco moto and in the final Rondo the sign occurs with its usual signiricance as follows







## Deutsche Tanze, Op. 33, No. 10.

Handwritten musical score for "Deutsche Tanze, Op. 33, No. 10." The score is written on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of three flats (E-flat major/C minor). The third staff begins with a bass clef and a key signature of three flats (E-flat major/C minor). The music is in 4/4 time, as indicated by the "4" above the second staff. The notation includes various musical symbols such as notes, rests, and accidentals.

## Moments Musical, Op. 94

Andantino, Bar 3 No. 2

Handwritten musical score for "Moments Musical, Op. 94, Andantino, Bar 3 No. 2." The score is written on two staves. The first staff begins with a treble clef and a key signature of three flats (E-flat major/C minor). The second staff begins with a bass clef and a key signature of three flats (E-flat major/C minor). The music is in 3/4 time, as indicated by the "3" above the first staff. The notation includes various musical symbols such as notes, rests, and accidentals.

## Impromptus, Op. 142, No. 1

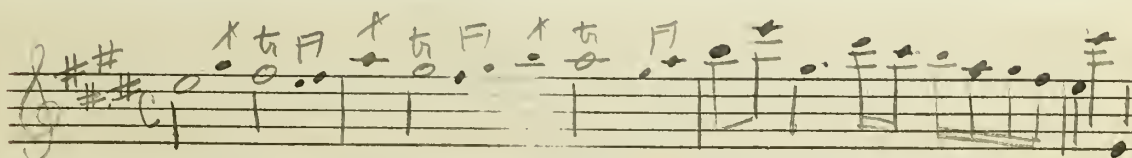
Handwritten musical score for "Impromptus, Op. 142, No. 1." The score is written on two staves. The first staff begins with a treble clef and a key signature of three flats (E-flat major/C minor). The second staff begins with a bass clef and a key signature of three flats (E-flat major/C minor). The music is in 3/4 time, as indicated by the "3" above the first staff. The notation includes various musical symbols such as notes, rests, and accidentals.



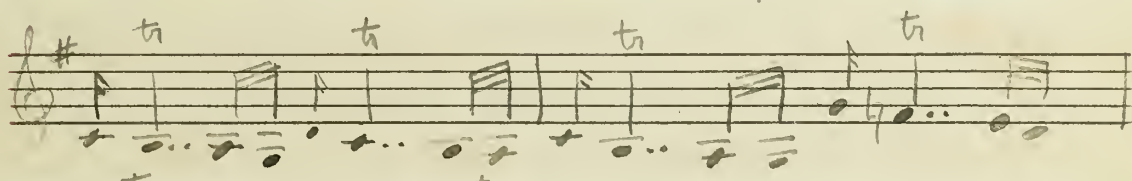
Viotti (1753-1824) came to Paris in 1782, and from him sprang the great school of violinists which flourished in France during the Empire and the Restoration, and whose influence is still felt. The most important names of this violin school were Viotti, Baillot, Kreutzer, Rode, Fiorillo, Paganini, Spohr. The trill was their main grace; and they were careful to indicate the upper accessory as the usual starting note, after the manner of Leopold Mozart.

Rudolphe Kreutzer, 1766-1831

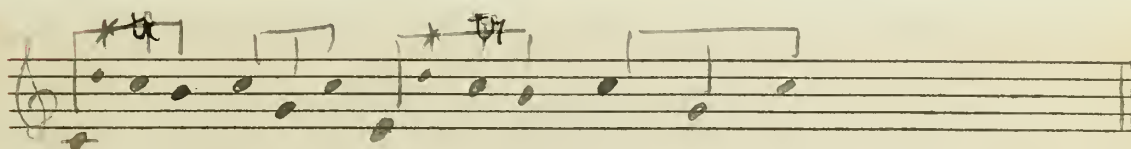
14th Concerto, First Solo



Etude No.17



Pierre Rode 1774-1830



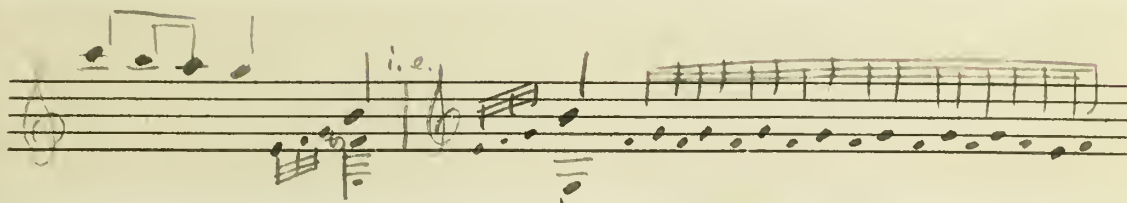
Paganini 1784-1840

The Sarabande, in C, Caprices, No.11, in which Paganini cleverly follows J.S. Bach and the early Germans in the attempt to show how a solo violin can be made to play a skeleton harmonic accompaniment together with a complete tune, contains several good cases, where, for technical reasons, ornaments must be played in an unusual

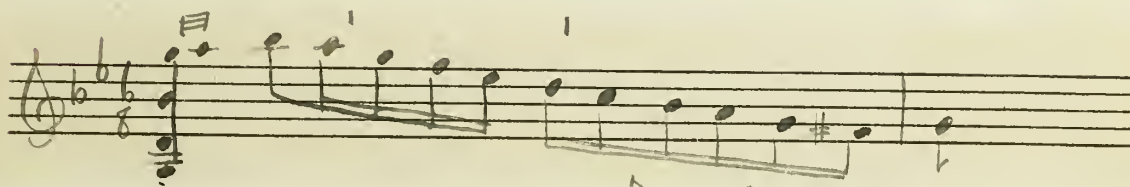




way, that is, shakes, with the prefix from below, to start before the accompaniment.



No.10 of Paganini's Caprices contains an arpeggio with a slide, which is to be taken on the beat, as usual.



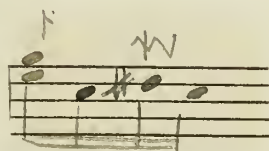
Spohr 1784-1859

Frank Eck (1774- ), Spohr's "Master" - insofar as a clever player, but an inferior musician can be called anybody's master - misapplies the signs for the mordent , where he intends to show a Prall-triller or a Schneller .

5th Concerto in A, Rondo Espagnole



should be



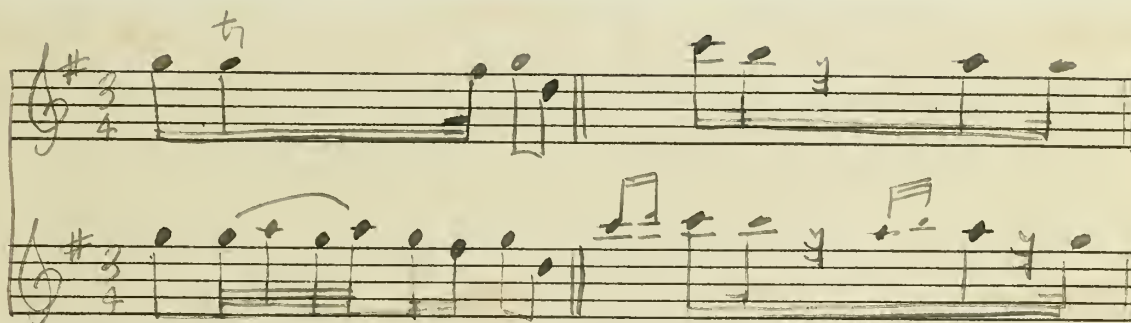
Spohr unfortunately repeats this blunder, and following Hummel, commits others. It is a matter of regret that Spohr did not



acquaint himself more thoroughly with the instruction books of the school of J.S. Bach, when compiling the material for the chapters on graces in his own "Violinschule", which is still the standard professional school in Germany. Spohr therein records his views of what a noble style of violin playing should be. Spohr was a great executant and composer for his instrument, but it is not unfair to say that he is not a good guide to the interpretation of music other than his own. His technical directions for the study of the shake are admirable.

(Spohr's autobiography contains evidence of the little knowledge he had of the best music before Mozart, such as that of J.S. Bach, as well as of his rather lukewarm attitude towards Beethoven and Weber.)

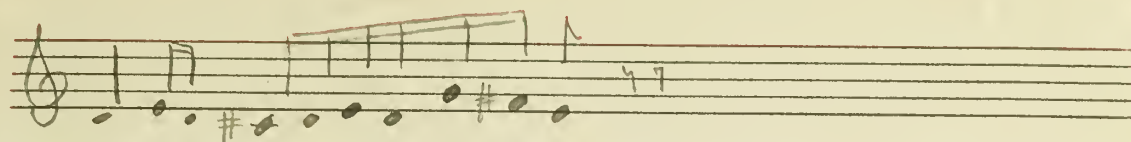
#### Short shakes and schneller



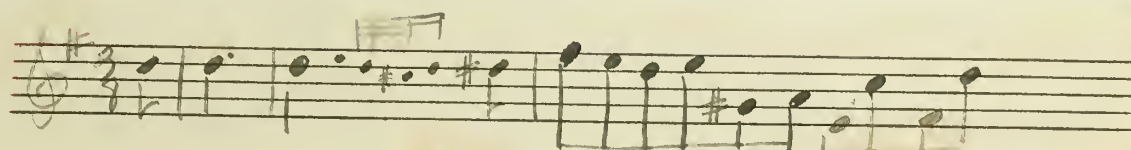
For the sake of completeness it is necessary to mention some of the ornamentation sanctioned by the composers of Italian opera in the first half of the nineteenth century. Rossini and Bellini are the most important representatives, the vocalists of their work being Pasta, Grisi, Alboni, Rubini, Tamburini, Lablache, Mario, and Tamberlik.

Rossini 1792-1868

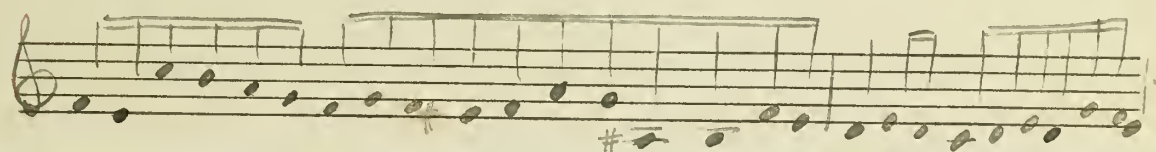




Cadenza from "Il Rimpovero"

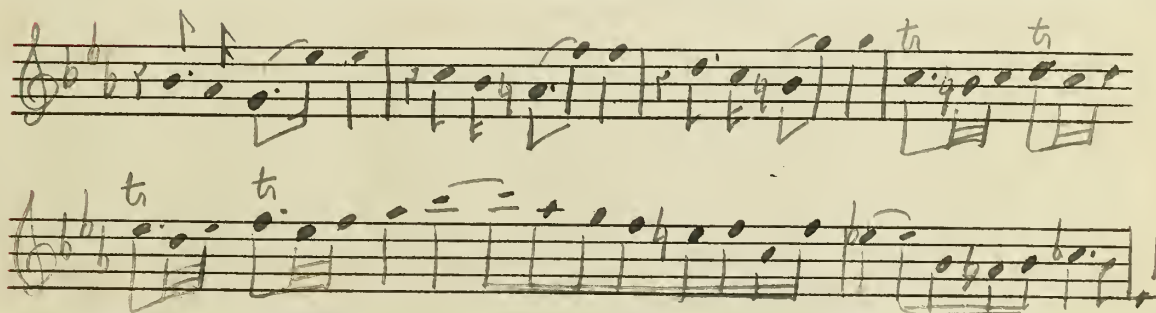


Famous quartet in Bellini's (1802-1835) "I Puritani"



Rossini 1798-1848

Stabat Mater



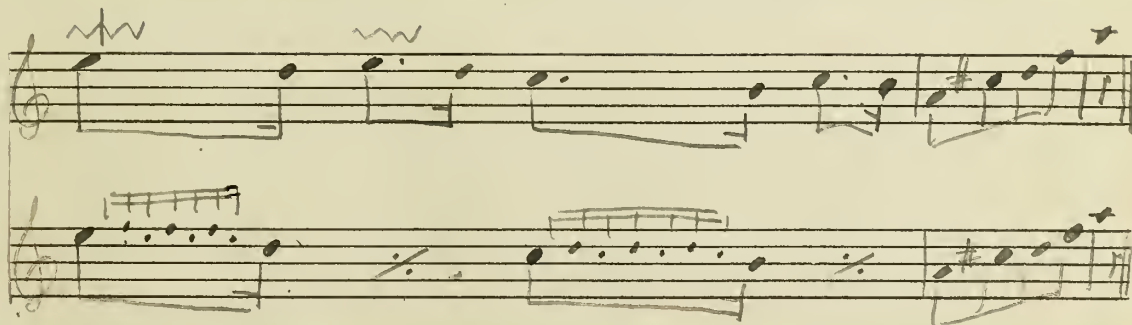
Hummel (1778-1837) was one of the chief professional musicians in Germany, the principal virtuoso on the pianoforte and the most approved composer for that instrument. In the main his teaching agrees





with that of C. Ph. E. Bach, Turk and Leopold Mozart. But in certain particulars he chooses to diverge and to use the conventional names and signs in a peculiar and arbitrary manner. Hummel believed that every shake should begin with the note itself, over which it stands, and not with the subsidiary note above, first because the note shaken, after which a close generally follows, ought to be more strongly impressed upon the ear than the subsidiary note, and the stress should naturally fall upon the accented of the two sounds, namely, on the note to be shaken, second, because on the pianoforte, the succession of notes differs in some respects from that usual on other instruments; and on account of the position of the hands, and the consequent arrangement of the fingers, it generally is more convenient for the player to begin with the principal note itself than with the subsidiary note; for to commence the shake from above it is often necessary to lift up the hand or to substitute another finger on the same key.

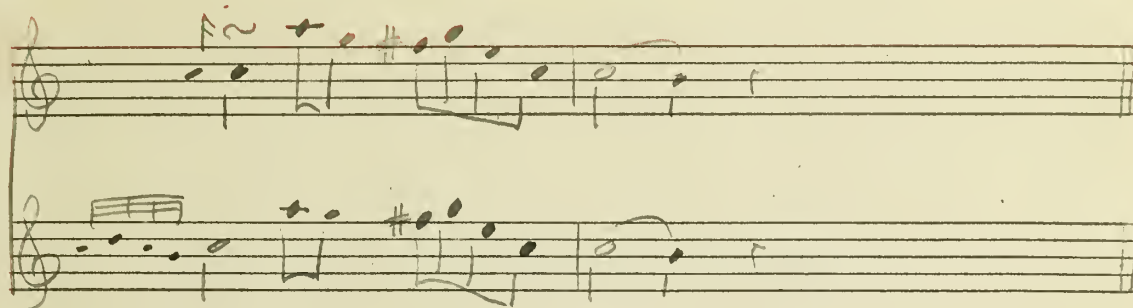
For the shake with closing notes, which Hummel calls the perfect shake, he uses the usual indication *tr*, while the sign with him stands for the imperfect shake. i.e.. shake without closing notes.



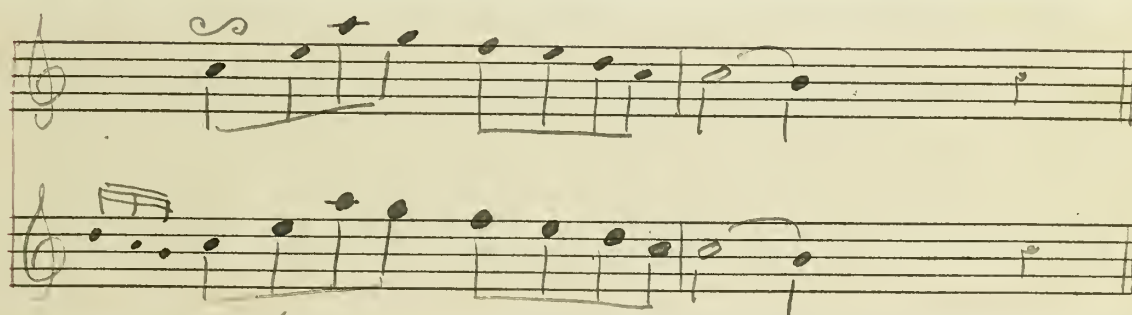
Hummel says the turn is represented and played in three different ways:

1. Beginning with the principal note itself.

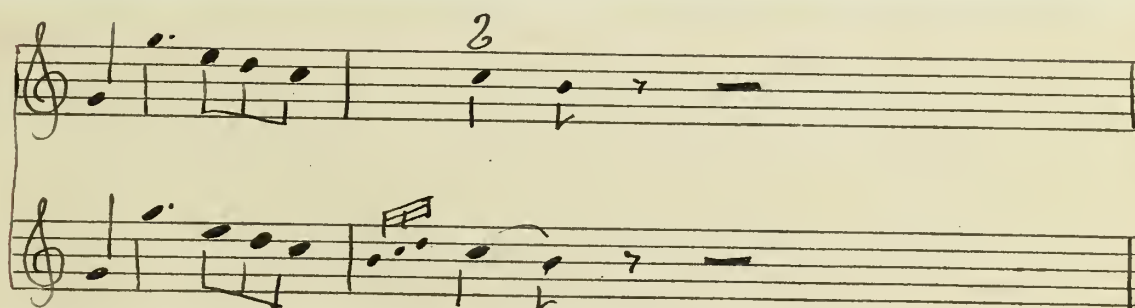




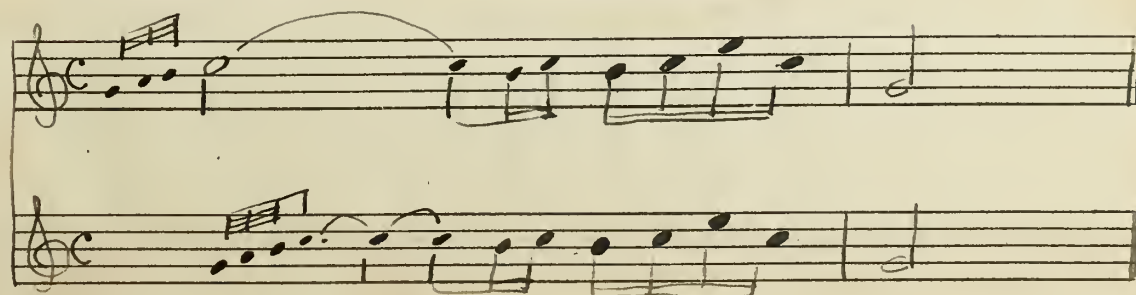
2. Beginning with the subsidiary note above, generally called the direct turn



3. Beginning with the subsidiary note below, generally called the inverted turn



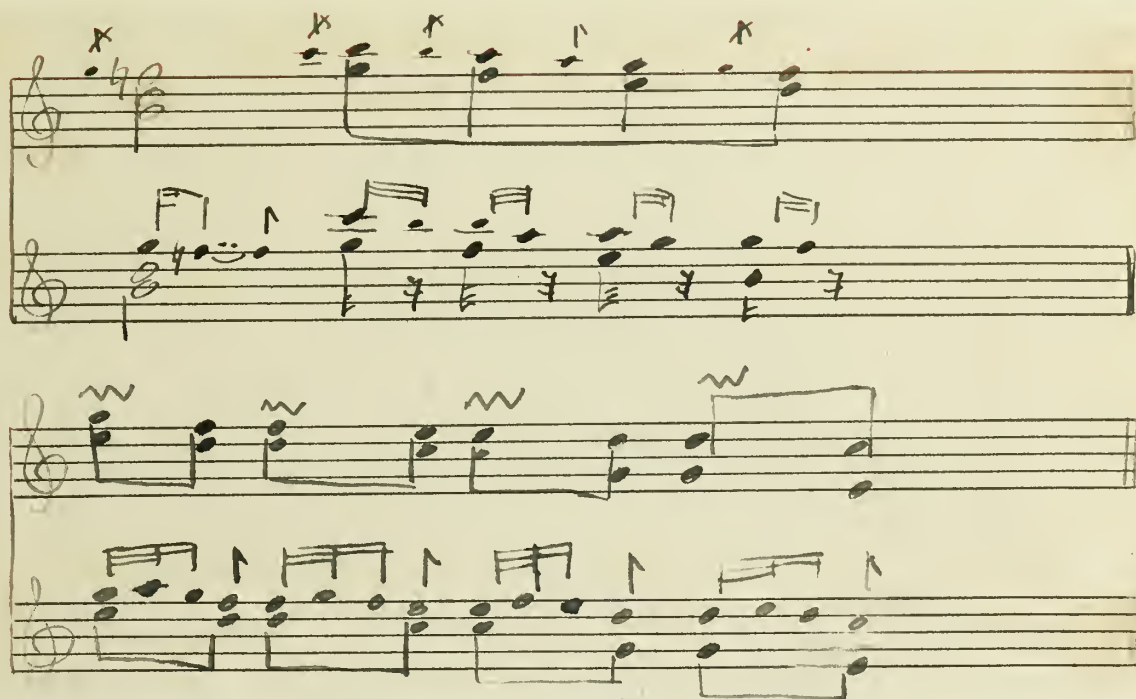
The slide, according to Hummel, belongs to the time of the note before which it stands.



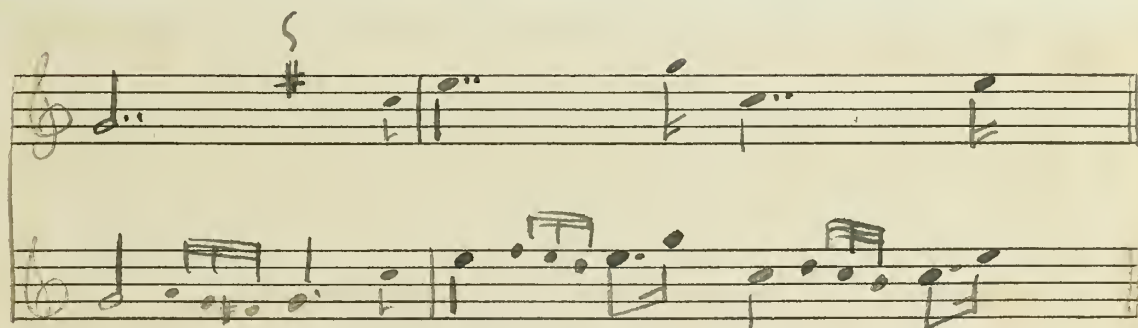




## Czerny 1791-1857



When two dots are placed after a note, the turn must conclude on the first dot, and the last note is merely held down so much the longer.



## Mendelssohn (1809-1847)

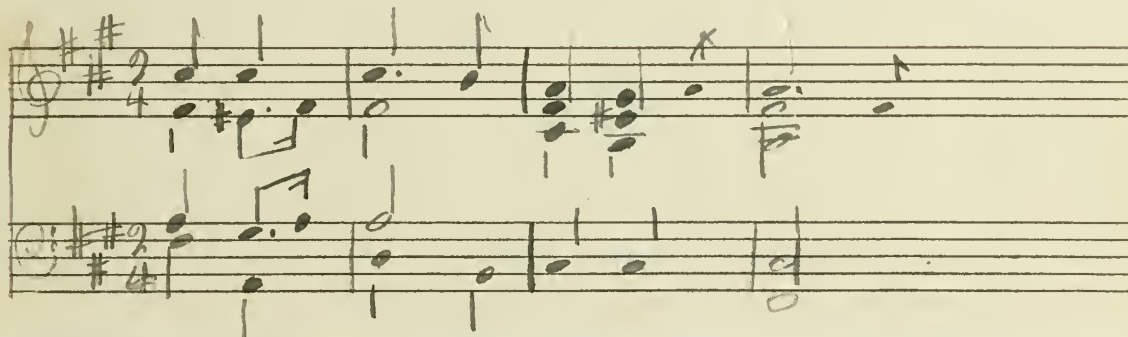
Mendelssohn's signs for graces, again like Domenico Scarlatti, are few and simple. The notation is always clear and there is nothing different in his work from the examples already given of other composers. Many characteristic effects in Mendelssohn's pianoforte pieces, obtained by means of rapid succession of notes without pedal, are true harpsichord effects resembling Scarlatti.

In Schumann 1810-1856, however, the state of things is hardly

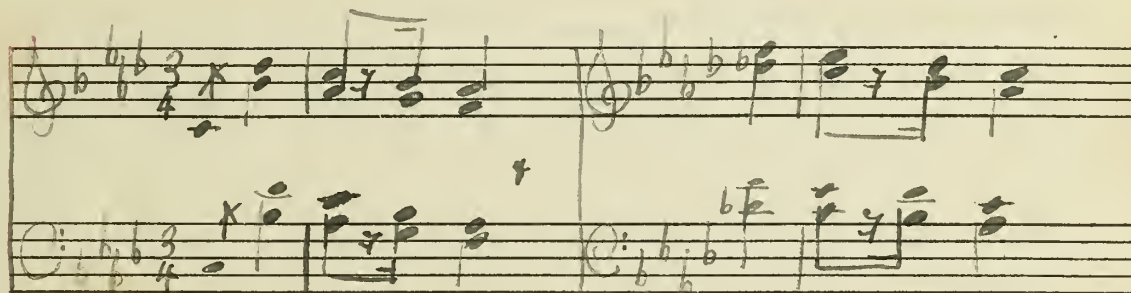


so simple, for his pianoforte music has little in common with music for the harpsichord, and can not be played without very free use of the pedal.

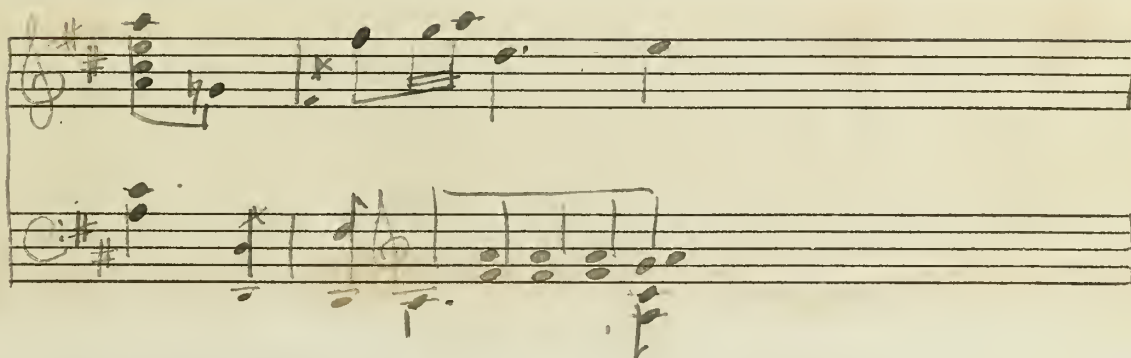
Albumblätter, Op.99, No.1



Sonata in F minor Op.14



Occasionally appoggiature, both on the beat and before it, occur side by side as in the Intermezzo Scherzo of the Sonata in F sharp minor, Op.11

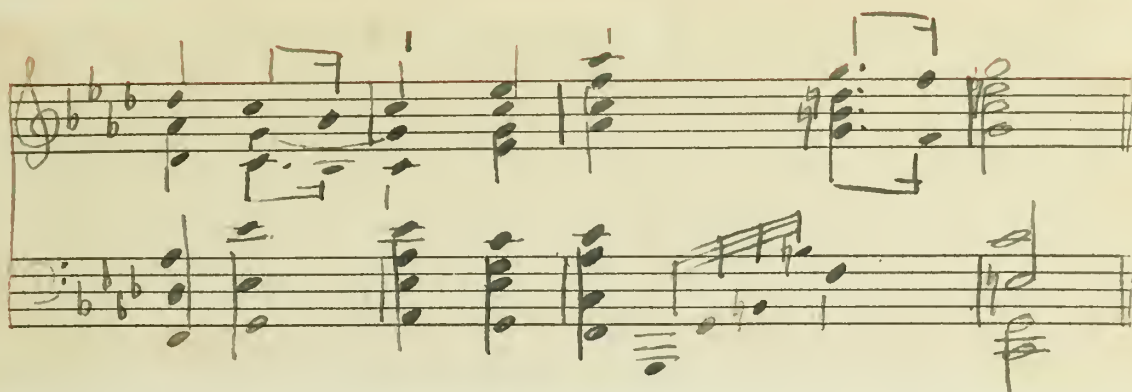


The arpeggio is often meant to be anticipatory.

Sonata in F minor, Var.1

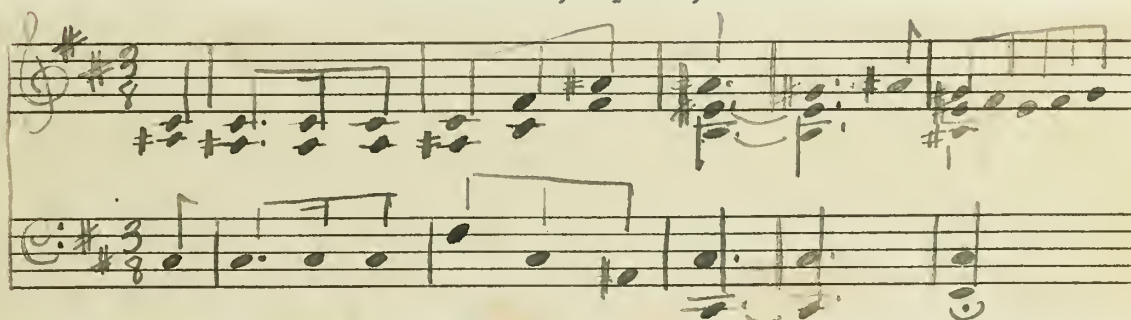




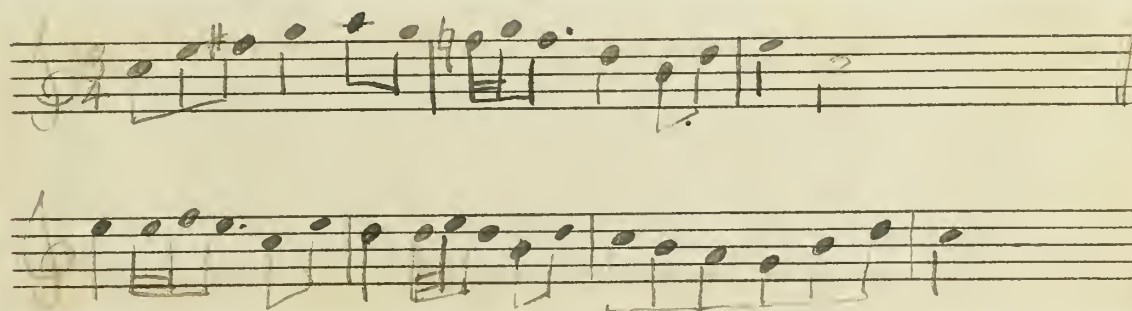


Turn, closing a phrase, always to be taken on the beat - occurs often at the end of a movement in the bass.

Liederkreis, Op.24, No.2



Edward Grieg is careful to distinguish between cases where the stress falls on the initial note and cases where the grace is anticipatory. In the most characteristic of his early works, "Twenty five Norwegian Folk Songs and Dances", he strongly emphasizes the first note of the Schneller



Grieg's Suite, Op.40, Sarabanda, contains many ornaments written out, all on the beat. Similar cases occur frequently in the works of Brahms, and Dvorak.



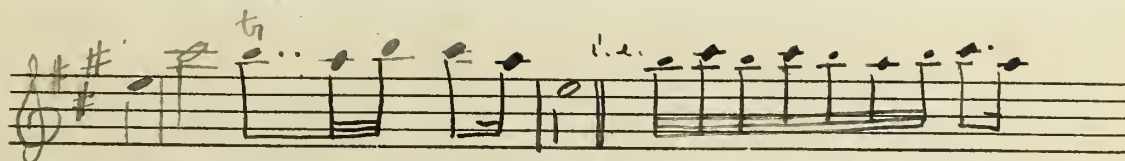


## Chcpin 1809-1849

Chopin was brought up in the traditions of the old classical school. He played J.S. Bach's Preludes and Fugues all his life. He was strictly conservative as regards the rendering of ornaments. He was in full sympathy with C. Ph. E. Bach's delicate distinctions between one grace and another, and looked askance at Hummel's and Czerny's rather crude percepts in such matters. Any doubt which may arise as to the rendering of an ornament expressed by signs in Chopin, - the diatonic or chromatic notes required for it, its rhythmical position, the details of its arrangement in the time of the bar can be readily solved by a reference to C. Ph. E. Bach. The directions concerning shakes given under J.S. Bach above apply to Chopin. Shakes, prolonged shakes more than short ones, generally start with the upper accessory. They do so particularly when the main note has been touched upon just before the shake, as in Bach. The exceptions occur when a shake starts abruptly after a rest or where the melodic outline would be blurred. For example, where the preceding note is one or more degrees higher than the note bearing the shake. Chopin's inclination towards chromatic closing notes to shakes goes with his fondness for chromatic sequences generally.

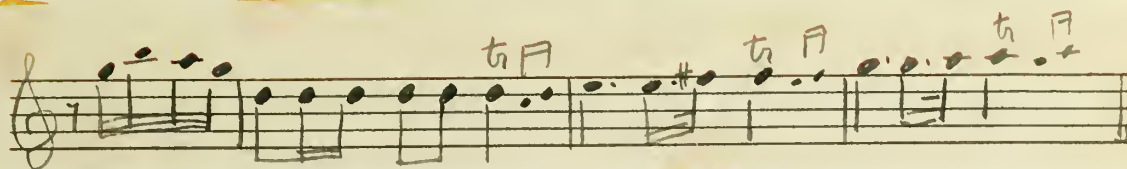
Shakes may start with the main note as well as with the accessory.

## Fantasia, Op.13



## Bolero, Op. 19





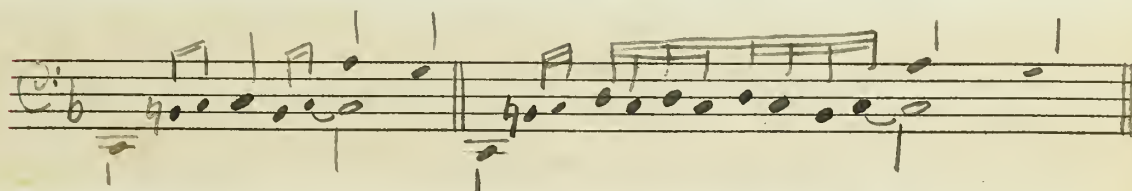
that is,



In the same piece, when the shake is to be begun with the main note it is specially marked by means of a small note.

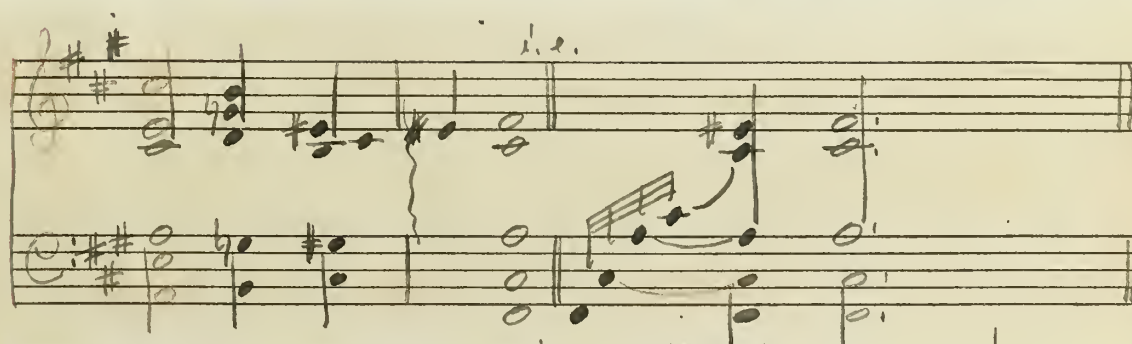


Prelude, No.23 in F.



The long Vorschlag occurs in Chopin.

Prelude, Op.28, No.8, F<sup>#</sup> Sharp minor







## Short Vorschlag

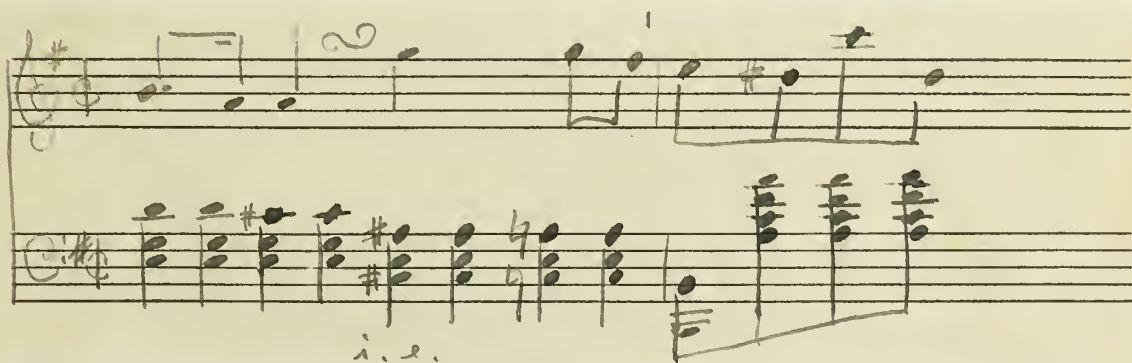
## Mazurka in F sharp minor, Op.6, No.1



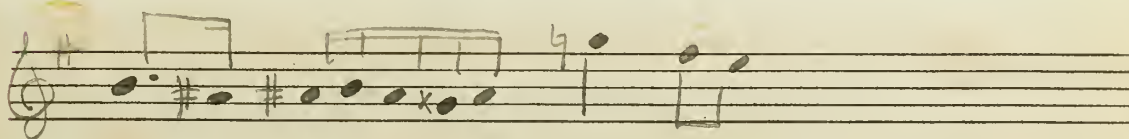
Several cases of anticipation occur in the Fourth Scherzo, E major. Op.54.



A chromatic turn occurs in the Prelude in E minor, Op.28, No.4



that is,



Berlioz (1803-1869) has the usual trills, short appoggiature,



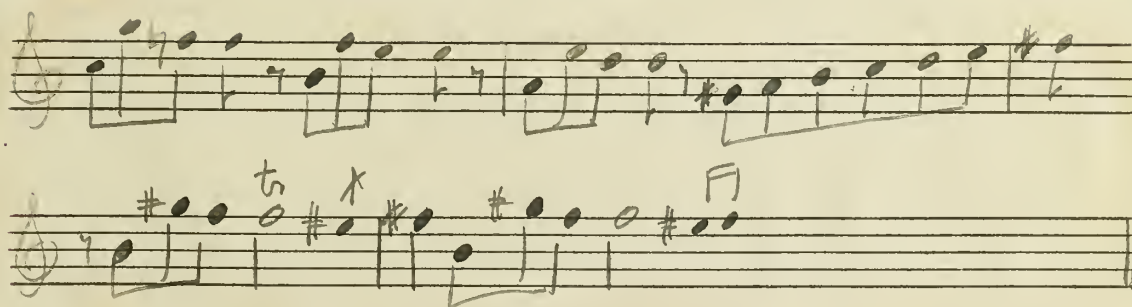
turns and slides written in the usual way.

Liszt (1811-1886) has the same ornamental figures in his work as Schubert and Weber which have been given above.

Wagner (1813-1883) in his earlier works, Rienzi, Hollander, Tannhauser, and Lohengrin, indicates certain conventional ornaments by the usual signs and little grace notes; in his later works, Nibelungen, Tristan, Meistersinger, and Parsifal, the embellishments are, for the most part, written out in full and divided into the measure, so as to form part of the main text. Graces are made use of in all sorts of subtle ways for purposes of expression, serious or comic. The score of Die Meistersinger, for instance, contains hundreds of interesting effects, some very amusing, got by means of shakes, slides, short appoggiature.

Shakes start with the main note, especially when they form part of some ascending or descending passage, or when they occur as an ornament to a figure already established.

Tristan, Act. I, Scene 3 .



Ordinary turn

Tristan, Act II.





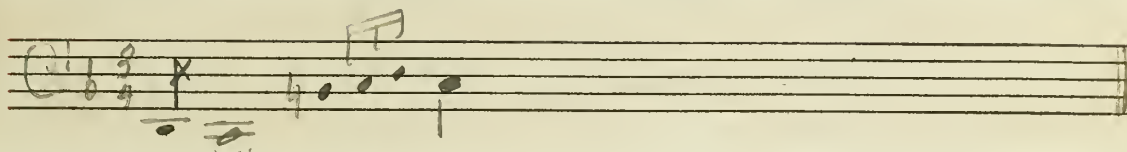


Turn in the March from Tannhauser written out by Liszt.

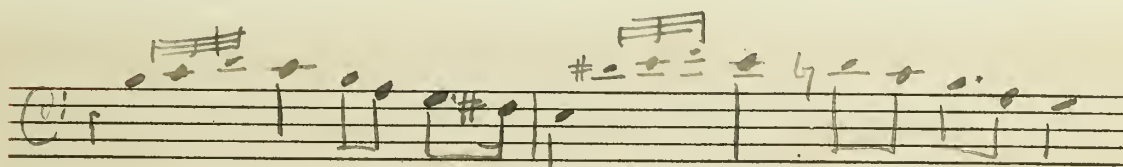


Short Vorschlag and turn from below

Tristan, Act. I, Scene 2.



Parsifal, Act III.



Graces expressed by signs are fragments of figuration which have come into common use, like favorite figures of speech. As figuration in the early days was mainly diatonic, the signs in most cases signify diatonic changing notes. The tendency to introduce chromatic inflections, accidental flats or sharps, begins with the change from the modes to the modern major and minor scales. It appears in J.S. Bach whenever modulation takes place, and it is more and more apparent in the works of his successors as the range of modulation widens. The signs for graces increase in number up to Bach and decrease rapidly after his time when printing took place of copying by hand.





Historic comparison proves that it would be misleading to take C. Ph. E. Bach's book of graces for the sole guide to the graces of J.S. Bach, and we ought to be equally careful in applying the directions of Hummel and Czerny to the ornamentation in Beethoven or in Chopin. The practice of starting shakes with the main note came in with the pianoforte (1800). In the majority of instances, graces belong to the time of the main note; sometimes they serve to connect one main note with another; they are always to be rendered in such a way as not to retard the correct rythm of the piece. The signs for graces now in use are few, and tend to decrease, as composers see the advantage of writing out details in full.



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Domenico Scarlatti

Allemande, Suite in D minor No.III

Giuseppe Tartini

Violin Sonata in G minor

Daunreuther

Complete List of J.S. Bach's Ornaments

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Inventions

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Wagner

Tristan  
Tannhauser  
Parsifal

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